

# MCCALL'S MAGAZINE



C. Ward Traver

NOVEMBER  
1912

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# McCALL'S MAGAZINE

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## CONTENTS

BETWEEN YOU AND THE EDITOR (Editorial)	7
WANTED: A THANKSGIVING GUEST (Illustrated Story)	8
YE DEACON'S THANKSGIVING TURKEY (Illustrated Poem)	12
HOW ONE GIRL WENT THROUGH COLLEGE	13
RAFFIA-WEAVING IN THE SCHOOL AND HOME (Illustrated)	15
THE COMPOSURE OF THE SYLVESTERS (Illustrated Story)	16
THE RACE AND THE TROPHY (Poem)	18
MARRYING FOR LOVE (Illustrated)	19
BETTER A STALLED OX WHERE LOVE IS (Illustrated Story)	21
GETTING READY FOR SCHOOL (Poem)	22
NEBUCHADNEZZAR, THE CAPTURED OWL (Puzzle Picture)	23
COMMON SENSE ABOUT THE BABY (Part Three)	24
THE HOME-MAKERS AND WHAT THEY DID (Part Two)	25
MAKING THE HOME PLACE PROFITABLE (Second Article—Illustrated)	27
EVENING GOWNS WORN AT A PARIS RECEPTION (Illustrated)	29
SMART EFFECTS OBTAINED WITH FALL MATERIALS (Color Plate)	35
ONE-PIECE FROCKS OF SERGE AND SATIN (Illustrated)	36
THE HOME DRESSMAKER (Lesson No. 21)	50
NEW NOTES ON FANCY WORK (Illustrated)	52
HINTS FOR THE THANKSGIVING FEAST (Illustrated)	55
LITTLE TALKS ON NEEDLEWORK (Illustrated)	56
COMMON-SENSE BEAUTY TALKS, THE MOUTH AND TEETH	58
IRISH CARRICK-MA-CROSS LACE (Illustrated)	60
GOING HOME FOR THANKSGIVING	62
COZY CHATS WITH OUR GIRLS	64
ROMANCE OF THE FIRELESS COOKER	66
MENUS FOR A WEEK IN NOVEMBER	68
PRACTICAL HINTS ON IRONING	70
PIN-MONEY IDEAS	72
THE CLOUD AND THE LINING (Illustrated Story)	74
CONQUERING THE GREEDY FURNACE	76
DAINTY FOOT COVERINGS FOR THE LITTLE ONES (Illustrated)	78
SOMETHING IMPORTANT ABOUT PERFUMES	81
OUR HOUSEKEEPING EXCHANGE	84
SOME NEW TATTINGS	86
WHAT TO WEAR IN CRÊPE (Illustrated)	92
INTERPRETER OF THE ORIENT (Illustrated)	94
SOME SOUR MILK RECIPES	98
SHOWERS THAT HAVE HELPED	100
THE POTATO FAMILY (Illustrated Story)	106
MOTHERS QUERY CLUB	108
ETIQUETTE AND DEPORTMENT	111
THE WONDERFUL ADVENTURES OF TWO VIOLETS (Prize Story)	112
AMONG THE PLAYS AND PLAYER FOLK (Illustrated)	114
Isabel Gordon Curtis	8
Rodney Thomson	12
Olive Hyde Foster	13
Mary H. Northend	15
Marion F. Rittenhouse	16
Rena Cary Sheffield	18
Anna Steese Richardson	19
Helen Duncan Queen	21
Harriet Hunting Pierson	22
Jeremiah Crowley	23
Anna Schmitz, R. N.	24
Rena Cary Sheffield	25
Kate V. Saint Maur	27
Anne Overton	29
Conducted by Mrs. Whitney	50
Conducted by Evelyn Chase	52
Mary H. Northend	55
Conducted by Helen Thomas	56
Margaret Hubbard Ayer	58
Marie Murray	60
Elizabeth Howells	62
Conducted by Valerie Curtis	64
Mary H. Northend	66
Margaret Morton	68
Josephine E. Toal	70
Mary H. Northend	72
Amy Jarvis	74
Estelle Lambert Matteson	76
L. J. Brewster	78
Ella Wheeler Wilcox	81
Conducted by Helen Hopkins	84
Jessie De Witt & Lucia Noble	86
Mme. Ricardier	92
William Richard Hereford	94
Josephine F. Dawson	98
Mary Scott Ryder	100
Esther Harlan	106
Conducted by Mrs. Brush	108
Conducted by Muriel Grace	111
Stella Garden	112
Janet Yorke	114

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IN every home there are favorite recipes. Some are personal discoveries, some have been gleaned from our favorite magazines, and there are always some to which we lovingly allude as "Mother's way of doing." All are precious to us, but we willingly share them with friends and neighbors. This neighborly spirit of helping is the thing that makes all housewives kin, and it is this spirit that Armour's Monthly Cook Book is fostering throughout the land. Send your favorite recipe. It will bring you many in return and besides, you may win a generous cash prize. Four prizes are given in each state and the recipes are printed in Armour's Monthly Cook Book.

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THIS month we give 49 prizes of \$5.00 each (one for each state, including the District of Columbia) for the best recipes using Armour's Extract of Beef; 49 prizes of \$3 each for the best recipes using Armour's Simon Pure Leaf Lard; 49 prizes of \$2 each for the best recipe using any one of the Veribest brand Canned Meats; 49 prizes of \$1 each for the best recipes using Armour's Star Ham or Bacon. Economy, Practicability and Originality are the points upon which awards are made. Write, in ink please, on one side of the paper only, and put your name and address on every page. Pin the pages together and send to Mary Jane McClure, Dept. 194, Armour and Company, Chicago. This contest closes on November 15th and the results will be published in the December number of Armour's Monthly Cook Book.

Send the recipes liked best at home, the simplest are often the best. Four prizes in each state means that you are competing only with the women in your own state, whose market conditions and facilities are like your own.

PASTRY, Cakes, Doughnuts—we all love them. Why not let us have them? If Simon Pure Leaf Lard is used for the shortening or for frying the doughnuts there is no danger of indigestion, and the sweet, delicate flavor of the leaf fat, carefully picked and rendered in the old-fashioned way, will add a new charm to these dishes. For deep frying—a process of cooking that is gaining in favor every day—this is the perfect fat.

ARMOUR'S Art Calendar, with four beautiful pictures by Penrhyn Stanlaws representing the seasons, will be sent with a sample copy of Armour's Monthly Cook Book for 25 cents. Or the Art Calendar and sample copy of the Cook Book will be sent on receipt of a cap from a 2-oz. jar of Armour's Extract of Beef, or one blue coupon from a box of Armour's Bouillon Cubes, or three labels from Veribest Pork and Beans cans, or three labels from Veribest Mince Meat cartons, or the label from the parchment wrapper of an Armour Star Ham, or the guarantee slip from a pail of Simon Pure Leaf Lard and with four cents in stamps for postage. We have a limited number of art plates without any advertising matter, all ready for framing. These may be had for 25c apiece, postage prepaid. A set of four art plates, with calendar, and a year's subscription to Armour's Monthly Cook Book may be had for \$1.00 postage prepaid.

**Your name and the name of your dealer will bring you a sample copy of Armour's Monthly Cook Book. A recipe will put your name on the mailing list for three months and will give you a chance to win a cash prize.**

# WHAT TO LOOK FOR IN DECEMBER

## HOLIDAY FACT AND FICTION



**C**HRISTMAS! A short text, but a merry one. We couldn't choose a better for our December magazine, could we? For this is the time of year when each of us is conscious of that warm stirring of the Christmas spirit which makes kith and kin of even the stranger on our streets; the time of year which carries its own cheery atmosphere of red holly berries, frost on the pane, wheels crunching the snow in icy dawns, fat packages in overladen arms, tiptoes and whispers, love and largess.

**W**E'VE caught just this spirit, we think, in our December number. There's our clever story, *The Camel's Back*, by Elizabeth Payne, holding the place of honor, like the turkey at a Christmas feast. Perhaps you won't see at first just what a camel's back has to do with Aunt Amanda and her niece Jane of the "rulin' disposition," with whom the story is concerned. But by the time you have followed Aunt Amanda through her dizzy adventures, and have learned just what part this "rulin' disposition" played—and didn't play—in Aunt Amanda's Christmas, you'll find the explanation.

**A**ND just as cranberry sauce, and pumpkin pie, and plum pudding, and all the other fixings are as necessary as turkey to make a real Christmas dinner, so our other stories in the December issue are as essential in the production of this fine holiday number. Take Alma Sickler's whimsical, human, tender story, *Julia Jean's Last Christmas Tree*, for instance—so real that as you read it you'll smell that wonderful last Christmas tree, just as Julia Jean used to, sniffing at the crack in the door. And when you've read the final word, you'll say what Mother said under her breath—though what that was we'll leave you to find out for yourself.

**T**HEN, to fit in with this season of snow and cold, steaming breath, nipped ears and numbed toes, we are giving you Frank Giolma's story of *Why Trapper Civeaux Saw the Doctor*. A Mere Man may not be able to concede the validity of the plucky trapper's impelling motive, but every woman will, and secretly envy La Belle Louise her unstinted tribute.

**P**ERHAPS you're a housewife who finds very little margin in the days for self-development or expression; cobwebs and corners, to say nothing of clambering and cuddling children, usurping the twenty-four hours. Our Christmas gift to you is a splendid, helpful article by Charlotte Perkins Gilman, showing, among other things, how, by simple and elementary forms of co-operation, some of each day's hours may be saved for your chosen spending. She calls the article *The Women of Hutchinson*, because in putting on paper for us the things which can be and are being done by broad-minded, self-respecting, sensible women in hundreds of cities, towns and villages, her thoughts took form in a quick vision of the little town of Hutchinson, and what its women would have said and done with the revelation.

(For names of August winners and announcement of new Contests, see pages 119 and 124)

**S**PEAKING of children, we have much for and about them in this holiday number. Perhaps one of the most timely of the "abouts" is a fine illustrated article on *Choosing the Christmas Toys*, with its practical hints as to home-made substitutes for expensive novelties—an article with a broad purpose, for its object is to tell us from a constructive standpoint **WHY** to choose **WHAT** we choose.

**D**ECEMBER provides an especially fascinating page of *Colored Cut-Outs* for the children, by Jeremiah Crowley, the famous Cut-Out Man. This time it is a real Christmas chimney with stockings all a-hanging. Then, there's a delightful Christmas play, *The Night Before Christmas in Toyland*, by Jean M. Thompson. Every child who gets a peep at even one page of this play, with illustrations in colors, will not rest until he has heard the whole story of the revolt of last year's toys.

**C**OMING down again to practicalities, Kate V. Saint Maur continues her interesting helpful articles on *Making the Home Place Profitable*. This time she shows us what can be done in a money-making way with raising Angora cats for sale. You see, there are cats and cats, the kind that slink about back alleys voicing unmusical protests against an unappreciative world, and the other kind that sell for \$50 to \$450 apiece. Which kind do You choose, looking at the subject with one eye on a pocketbook which wants filling?

**O**LIVE HYDE FOSTER completes in this issue her story of *How One Girl Went Through College*, with its brave tale of a self-earned education; while in *Why I Married a Wealthy Husband* Anna Steese Richardson gives us a companion to the vital confession in the present issue on *Marrying for Love; by a Woman Who Is Glad She Did*. These intimate personal histories are just what help other women who have similar problems to solve.

**D**ECEMBER will contain also a page or two of ingenious suggestions as to *What the Handy Man or Carpenter Can Make*, the first of a number of articles along this line. This one is particularly seasonable, with its ideas for home-made book-cases, writing-desks improvised from discarded washstands, and other novel and attractive products of home carpentry. Hints for Christmas, here—no excuse for Father, now!

**T**HE magazine being mailed in ample time for holiday preparation, there will be pages of ideas for *Inexpensive Christmas Gifts*, including a fascinating article on *Cut-Out Leather Work*, simplified to the point where the veriest amateur cannot fail of perfect results; suggestions for *Delicious Christmas Dishes* that the housekeeper, with or without a maid, can prepare at slight expenditure of time and money; ideas about *Dressing the Christmas Tree*, making *Home-Made Candies*, directions for *The Newest Embroidery Stitches*, and for making the innumerable articles which those stitches may decorate.





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Do not hesitate to wear your fine laces, nor to buy those you admire, for fear they will not stand washing. It is true that they will not survive ordinary washing methods, but when washed carefully with Ivory Soap, they seem to grow more beautiful with use.

Those who make lace, and those who sell it, know the value of Ivory Soap for this purpose. They find that it cleanses perfectly

even the most badly soiled pieces, leaving them like new in texture and clearer than ever in color, without weakening a single thread.

Ivory Soap does this because it is made of the highest grade materials, pure and mild—and because it contains no “free” (uncombined) alkali, nothing to injure anything which water itself will not harm.

#### To Wash Real Lace Collars and Other Fine Laces

Baste the lace to a piece of clean white muslin so that each point and picot is held firmly in place. Make a good lather of Ivory Soap and warm water and let the lace soak for thirty minutes. Then alternately press between hands and dip in the water until clean. Do not rub. If necessary, use a second clean suds of Ivory Soap. Then rinse in clear waters, next in blue water and lastly in a thin starch. Tack on a board, stretching the muslin evenly. When nearly dry, remove from the board and press thoroughly through the muslin. Do not put the iron on the lace. When dry, cut the basting threads and you will find the lace like new.

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# McCALL'S MAGAZINE

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## Between You

□ □ □



## & the Editor

□ □ □



ALL over the country hundreds of men and women are saying daily, "If I only knew a way to earn a little extra money!" Yet every one of us has some ability which possesses a real market value—some ability other than the one at present earning our plain bread and butter. The trouble is that usually it is just the things which we know

best how to do which never occur to us as a way out of our purse problems. The things that are easy to us we cannot conceive as being of any importance to anybody else—and that's where we're wrong!

The woman who is exquisitely capable with her needle goes on darning coarse hose into poems of stitchery, and making beautiful near-tapestry of the patches on her children's fast disintegrating clothes, while she wishes and wishes and wearily wishes that she had some ability, "as other women have," which could make possible a simple vacation the coming summer—some ability which could earn dollars. She has!—her needle. And not in the old-fashioned use of it, either—that deadly "sewing by the day." There are more original and less trying ways of putting it to work for her, as hundreds of ingenious women have proved.

### SOMEBODY WANTS YOUR ABILITY

The man who loves to fiddle around in the moist soil of his modest paid-on-the-installment-plan cottage home, pulling up weeds, making amateur drains to carry away the standing water that the rain has left behind, and killing potato bugs—oh, there are such men; yes, indeed!—will give himself wrinkles in the brain trying to figure out "some side line" that he could work successfully to add to his income. He will think seriously of selling dictionaries or life insurance while tying up his thrifty sweet peas, but he never thinks of growing the latter for the market.

Each of us possesses some money-earning capacity, which, regardless of environment or conditions, can be put to use. The women with "only housekeeping talents" are not debarred from earning money because they must do it at home. One can do things anywhere, if one will only select the things one knows how to do. You may take it as a fact that, appearances to the contrary notwithstanding, somebody wants your ability or the products of your ability—and wants it bad! Let us tell you a real incident.

A couple of years ago a man in one of our Western cities, whose work in connection with a charitable institution brought him into contact with many people daily, but whose knowledge of practical business life was conspicuous by its absence, decided to come East to better his condition. He came, bringing wife and family—three children—only to find employment scarce and himself without the special training which seemed to be required for the few positions which fell in his way. He could not get enough to do even to pay the fast-growing grocery bill, and the situation became desperate. He was discouraged, despondent and ready to give up—but when you have a family depending upon you, you can't do that. So there you are!

In this last most desperate moment of all, his mind turned up a sentence read sometime in the past—just as our minds do turn up, at tragic crises, the substance of printed words read long ago and unnoted at the time, irrelevant, often futile and even silly, but persistent in their iterated demand upon our notice. His mind was at

least appropriate in its selection, for the sentence it kept repeating over and over to his consciousness was, "When you don't see how you're going to earn the next dollar, sit down and take stock." He obediently sat down and took stock—wiped his mind absolutely free of every preconceived notion of what he wanted to do, or what he could do, then looked himself over and catalogued his abilities.

### A UNIQUE PARTNERSHIP

What did he find? Well, he admitted afterward that the only thing he could really put his finger on that he could do successfully was "meet people"—secure an audience and create an agreeable impression. That's what his experience had been, you see, and only that. Right here his wife rose to the rescue. She took stock, as well, and said quite firmly that there was one thing she could do, and that was bake, and if they put his ability and hers together, could they not do something with the amalgamated product?

He thought they could. And they did! For in that little back room, with assets nothing and liabilities eighteen dollars for an unpaid grocery bill, they started a home bakery—in their minds. That's not such a bad place to start things, by the way. The next morning the man went to the groceryman who was waiting for that eighteen dollars, told him of the stock-taking seance and of the home-bakery resolution, and asked for further credit. His despised ability of "just creating an agreeable impression" won him the favor, and after looking about a little the newly-formed partnership of Husband & Co. decided to make its first venture with Boston brown bread, hominy, baked beans and cottage cheese.

### WHAT A WHEELBARROW DID

There was no horse and wagon available, needless to say, to use in delivery and sale; an attempt to borrow a pushcart failed; and so Husband started out with a wheelbarrow, while Co., whose labors were responsible for the cargo of that primitive delivery wagon, stayed at home in anxiety to wait the result. The wheelbarrow, on this first trip, bore thirty-two loaves of Boston brown bread, five gallons of hominy, twelve quarts of baked beans and a small supply of cottage cheese. Before four o'clock, Husband's ability to "meet people" had sold everything out with \$3.00 profit, and Co. started in on the next day's preparations.

Experience, in time, proved that the hominy required too much time in preparation to be very profitable, so this was dropped from the list of salables, as was the cottage cheese, while jars of crisp, home cookies were added. They finally confined their trade to the three items of brown bread, baked beans and cookies, and with just these articles, the combined and once unpromising abilities of Husband & Co. have earned, since the first experiment, never less than three dollars per day, and most weeks have cleared twenty-four dollars above all expenses—including the expense of keeping a home running where five have to be fed.

This is a true story. No fortune has been made, but two of the rank and file have put to use homely and little-recognized abilities and found a comfortable living in doing so.

Round pegs in round holes—that's what makes success. Doing what you know how to do, even if your only capital is grit and a wheelbarrow, is the trick that wins! And "taking stock" is the first step toward finding the hole into which our own particular peg fits.

# WANTED: A THANKSGIVING GUEST

By Isabel Gordon Curtis

Author of "The Woman from Wolverton"



"**A**RE you through with your paper, Jimsy?" asked Mrs. Fleming. "With everything in it worth reading. Why, my dear?" "I want to talk with you about Thanksgiving." James Fleming lay back in his chair, lighted a cigar and stubbed a match into the soil of a fern pot. Mrs. Fleming continued: "Jimsy, dear, what do you think of our inviting someone to dinner with us?"

"Whom?" "Someone we can enjoy, someone who looks at life from the bright side; someone who is a waif and a stray, as we were last year, you remember."

"You dear little goose, people who radiate sunshine like that were picked up and invited months ago. It's the other sort that are lying around unattached."

"Jimsy, do be cheerful. Now whom do you want? We can only have one guest in our ten-by-twelve dining-room."

"Well, there's my stenographer. I believe she eats at a boarding-house three hundred and sixty-five days in the year."

"I would rather not have Miss Walsh, Jimsy—if you don't mind. She is nice and obliging, only I am so tired of her little affectations."

"Don't get scared. I see enough of Miss Walsh the rest of the year."

Fleming dropped a mound of cigar ashes on the table and blew them solemnly into space. His wife sighed while she watched him, then she laughed.

"Has it got to be a woman?"

"I would rather have a woman, if you do not mind. A woman has a more deserted feeling when she is left out in the cold than a man. She can't go to a club or hotel and play billiards or talk with any stranger whose looks she likes, and forget it is Thanksgiving and that she is homeless. In my boarding-house days, before we were married, all my friends forgot me one Thanksgiving. A dinner of any sort would have choked me that day. I was so lonely and homesick."

"There were lots of such Thanksgivings in my bachelor days. I don't remember feeling that way."

"That is just what I say. Men are different. Well, here are all the single women I can think of. Shall we invite any of these; Mrs. Humphage, Marie Doddridge, Miss Selden, Jane Watts, Anna Gorman or—your Aunt Becky?"

"What a job lot! Please don't have Aunt Becky!"

"I won't," answered Lizbeth solemnly. "There is not one of them I want. That is not a Christian way to feel, only—"

"The Christian way of feeling is apt to be the most uncomfortable, so for once let us be heathens. Thanksgiving is the one day in the year when a man wants to feel chirrupy and chumlike."

"I have thought of something rather—rather out of the way," Lizbeth spoke meditatively. "What would you say to advertising for a guest?"

"Advertising for a guest!" Fleming tossed the stub of his cigar into the jardiniere and sat up. "If I heard you aright, Lizbeth, that is a unique thing in the way of an idea."

"I thought of it today while I was making the mince-meat. Here is an ad. I wrote."

Lizbeth read gravely:

WANTED—By a family of three, father, mother and little girl, a congenial guest to share the Thanksgiving dinner. No one need apply except an unattached woman, living in a hotel or boarding-house. All that is asked in return is a genial nature and the ability to enjoy a simple dinner in a modest home. Every communication will be regarded with courteous privacy. Address, Box 63, Herald Office.

Fleming lay back in his chair shouting with laughter. "Jimsy, is it as funny as that?"

Not exactly funny. It is naive—as naive as yourself. My blessed little wife, if you hang out bait like that in this

great city you will catch such a shoal of fish you can't pull them up."

"I don't have to invite anyone unless I like her letter."

"People are not always like their letters, dear."

"Leave it to a woman's intuition."

"Is a woman's intuition always an absolutely safe guide. I wonder?"

"Jimsy, you know lots of times when we haven't been quite sure of the best thing to do, you always end by saying, 'Well, Lizbeth, I'll leave it to your intuition!'"

"So, I do, dear. And I'll see you through this time, only I must say it is the craziest scheme ever thought of."

"You will insert the ad. for me tomorrow?"

"Perhaps, only I will not answer for results."

\* \* \* \* \*

"Any letters?" cried Lizbeth when her husband came in Monday evening. He shook a bulging pocket.

"Bunches of them."

He tossed a quantity of mail on the table. An hour later they were sorting the letters into heaps.

"Here are the straight grafters," said Fleming; "they are not even to be considered. Here's the bad-luck-and-poverty crowd; we are not going to spoil a good meal by a guest going off into sniffles. These are extraordinary cases: imagine Dr. Boyd's mother and Judge Hilton's sister begging for a chance to eat with strangers!"

"What about your Aunt Becky?"

"Thank goodness, Aunt Becky has a little family pride. She is not in this mob. Here's a bunch of men trying to be funny. There's one which will interest you."

When Fleming handed his wife a sheet of pink paper, there was a queer smile about his mouth.

"Oh, Jimsy, poor old Miss Joboloni! And such a pitiful letter! She tells all about last Thanksgiving. She is facing pigs' feet and canned plum pudding again, poor old soul."

"Lizbeth, you are not going to run Joboloni in on us?"

"I am not, Jimsy, honestly I am not. I could not stand her myself, but it is so pathetic."

"**N**OW, let us consider the really possible ones. Here is a real lady. Her father once kept a butler. She is living at the Shelby; that's a fearfully scrub place."

"I don't want her," cried Lizbeth decidedly. "I know a woman who is always telling that her father once kept a butler. She's a horror!"

"Eeny, meeny—she is out. Here is another very lady-like letter, exquisite writing, most appreciative. She is a Christian Scientist. She knew Divine Love would send her a Thanksgiving invitation."

"Not through me!" Lizbeth's tone was almost antagonistic.

"This applicant offers to wash the dishes."

"Never!"

"Here is a member of Dr. Robinson's church. She says yours is the really Christlike spirit."

"I don't want her."

"Lizbeth, it seems to me you are mighty hard to please. This lady is very entertaining, she plays a magnificent hand of bridge, she loves children and is a fine pianist."

"We have no piano, and I hate bridge."

"I have another scion of a fine old family here. She is in the deepest mourning, this is her first Thanksgiving in the world—alone. She says she has always been a clinging vine and that now she has not a trellis left to cling to. Lizbeth, don't you think she might—"

"No, Jimsy, I don't think. I have picked out our guest."

"Oh, I say, little woman, not that letter from the freak pile. Why, she is an escaped lunatic."

"She isn't," Lizbeth spoke quietly. "She is a character. Listen to her letter, seriously, this time."

"My Dear Madam [she read]: Of course you are a woman! No mere man could have devised this ad! I am willing to be your Thanksgiving guest on condition that you do not ask my name or seek to know anything about who I am or where I came from. If you want me, send a line





"MEN  
FOLKSES  
AIN'T  
'SPONSIBLE  
WHEN THEY  
GETS TER  
ARGIFYIN'  
'BOUT  
POL'TICS."

saying where I am to come and at what hour. I am cheerful and appreciative. I assure you there was never a day in my life when I did not appreciate a good dinner. I am told that I am genial and if I can translate aright the glances the world casts on me, it is entertainment merely to look at me. Also I enjoy a modest home, although it is many years since I have lived in one. "B. W., General Delivery."

"Remember, Lizbeth, if you invite that bedlamite," declared Fleming, "you do it at your own risk. She may pocket your silver, kidnap Peggy or do any lurid thing."

"I'll take the responsibility," said his wife calmly.

It was nearly dinner time at the Fleming apartment on Thanksgiving day. Fleming was stretched on the sofa deep in a new novel. His wife, happy and expectant, hovered between the pantry and the dining-room with Peggy, their one child, constantly at her heels. Old Chloe held sway in the little kitchen. Mrs. Fleming was crushing a handful of tawny red chrysanthemums into a tall vase when the doorbell rang.

"Peggy," she called, "go and tell Chloe to open the door and show the lady into your little bedroom. I will wait in the parlor till she brings me her card."

Lizbeth glanced eagerly at the card the old negress handed her. It held nothing but the initials B. W. Her face flushed when she turned to the bedroom with Peggy at her heels.

Fleming had heard the bell. He tossed his book aside and tiptoed to the kitchen. "I shan't hinder you a minute, Chloe," he said apologetically. "Has the company come? What does she—well, how does she look?"

THE old woman wrapped her bare arms in her apron and rocked to and fro with a vigor that shook her anatomy. "Lawdy, ain't a'seed her yet, hey yer, Mars' James? Reckin, then, she b'longs toh the Mis'tis' side ob der house! That's whut. But, Mars James, don' yer be astin' me whut she looks like!"

"Is she as bad as that?" anxiously.

"Don' be a' astin' me, Mars James. Lawdy!"

Fleming wandered into the parlor. He heard voices in Peggy's room, and the child was laughing merrily. His wife came out, closing the door behind her quietly. Her face was inscrutable. She linked one hand into her husband's arm and led him to their own chamber.

"Well?" he questioned sternly.

Lizbeth did not speak. She hid her face on his sleeve and shook in a convulsion of laughter.

"Am I not in this?" he asked sternly.

"Jimsy," began his wife, "when I was a little girl, mother always made apple dumplings on my birthday—they were my favorite dessert."

Fleming looked down at his wife anxiously.

"Have you lost your wits, Lizbeth?"

"But," she continued unsteadily, "my dumpling was different from all the rest. There was a large ball first, made from the biggest apple in the barrel, on top of that was a smaller dumpling, and on the top a tiny round dumpling Mother called mine a tappie-toodle."

Fleming pushed his wife aside and stared at her for a minute. "Lizbeth," he asked witheringly, "do you know what you are saying? I don't."

She did not answer for a moment, she was too spent with laughter.

"Jimsy, B. W. is a tappie-toodle."

"Good-night!" Fleming stared vacantly at the reflection of his own face in a mirror. "I knew from what Chloe said that she was a freak. We are in for an adventure of some sort. I will see you through—only—you must never do anything like this again, dear."

Her face grew sober. "The pathetic part of it, Jimsy, is that the poor old thing does not seem to mind it. You must not let her dream how funny you think she is. If you can only keep as solemn a face on you as Chloe did!"

"Chloe! Why, Chloe is all alone now out in the kitchen—throwing a fit. Only Chloe is no fool; she decided right away that B. W. was a relative of yours."

"Jimsy, listen. I want you to be your own kindly, courteous self when you take B. W. out to dinner."

"Take her out to dinner! Lizbeth" (solemnly)—"do you mean that I have to march through the hall with a female that looks like a three-tier apple dumpling on my arm? Remember, I have that big mirror to pass. I don't know whether I am equal to it or not."

"Jimsy, sometimes when I take stock of all I have to be grateful for in a husband, there comes uppermost the thought that you are *really* a gentleman. Treat B. W. as courteously as if she were Dr. Moffatt's lovely wife. I will come in with Peggy."

"Where is Peggy?"

"In her own room with B. W. They are visiting as if they had known each other all their lives. The old lady loves children, you can see that."

"How did the child act when she first saw her?"

"**B**EAUTIFULLY! If you do half as well I will be proud of you. She gave a little gasp of surprise that nobody heard except me, then she shook hands, with that demure look she puts on once in a while. But come, we cannot leave our guest alone any longer."

"What is her name?"

"There was nothing on the card she handed Chloe except B. W."

"Heavens, Lizbeth, why that isn't even common courtesy. What am I to call her?" But they were now in the hall and a moment later, with preternatural gravity, Fleming shook hands with the most remarkable old lady he had ever met. It was not wholly that she was a tappie-toodle. Jimsy seldom noticed women's clothes, still he knew their guest wore a garment unlike anything dictated by fashion. It looked like a purple silk pinafore festooned all over with richly embroidered pockets. It was not long enough to conceal her feet, which were encased in white stockings and prunella shoes. Her string-colored hair was combed smoothly back from a moon-like face, and twisted into a knot on top of her head. An aigrette with a coral lobster on a fine spring wriggled nervously over her head. An old-fashioned coral necklace, a huge coral brooch and long earrings completed her adornment.

"I have but one grace to offer," thought Fleming, plunging a keen knife into the breast of the turkey. "I thank the Lord there is nobody here except ourselves, and I trust Him to see us safely through this ordeal." He turned to glance curiously at Chloe, who stood beside him with a trayful of plates. She was a monument of African gravity.

B. W.'s enjoyment of the meal was so genuine that her queerness seemed to vanish. As soon as she drew her chair up to the table she became one of them. To Peggy she was a story-book sort of personage who had blown into their little world as mysteriously as a fairy godmother or a droll old princess might have done. The husband and wife had keyed themselves up to face a ridiculous situation as gracefully as possible; instead, their anonymous guest began to radiate something of the atmosphere that makes a banquet of a mere meal.

B. W. enjoyed her dinner. She paid no fulsome compliments to the cook or her hostess, she ate with the vivid satisfaction of one who appreciates well-flavored food and is gifted with a first-class digestion. There was a note of melancholy in her voice as she watched Chloe remove the carcass of the turkey.

"I wish I might feel—when I am carried out—that I have fulfilled my destiny in life as well as that bird," she said with a sigh. Fleming laughed. B. W.'s moon-like face creased into one large happy smile—no, not one, but a circle of them, as ripples widen on a pebble-stirred pool.

"A few hours of content, even if they only come at rare

intervals in life, mean so much." The smile deepened on the old woman's face. "You people know how to give true happiness; you pick out one person who is lonely or forsaken or—poor, and you give her a cheerful time. Bless my soul, it beats aquariums—any day in the week."

"Aquariums?" repeated Lizbeth perplexedly.

B. W. pulled herself together in a startled fashion.

"That popped out as things escape from the sub-conscious mind. You believe in a sub-conscious mind, don't you?" she asked, turning her keen eyes suddenly upon Lizbeth.

Mrs. Fleming laughed. "I fancy I have more sub-conscious mind than any other. Yesterday, for instance, I asked the butcher what jig-sawed livers cost. I wanted to know the price of calves' liver. You see I was on my way to buy Peggy a new puzzle."

"Exactly!" cried B. W. eagerly. "This morning I read about that curious old millionaire widow who has so much money she can't seem to get rid of it. She gives away aquariums as Carnegie does his libraries."

"I read that, too," said Jimsy. "She must be a character. So far her donations have been made to coast towns where salt water can easily be piped. But yesterday she offered an aquarium to Oklahomaville. It has now a problem on its hands to make one dirty little red creek provide water enough for eighty thousand people. To find a few thousand gallons a day and make it saline enough for fish is a problem in geometry."

"She must be a flighty old philanthropist," chuckled B. W.

"Don't make a mistake," said Fleming decisively. "That was the impression the article wanted to give. She really is smart as a whip. She is playing a joke on that southwestern city. Anyway, aquariums are nothing more than a psychological whim with her. I know a man who spends thousands of dollars a year in collecting coal-hods. His house is so full of antique coal-hods that there is scarcely room for chairs. An aquarium is a more interesting, unselfish and educative fad than coal-hods."

"I know how the old lady feels," said B. W. genially. "I am perfectly happy myself in an aquarium. I can watch fish for hours at a time. Life is such a joy to them. They have nothing to do but to blow bubbles, gargle the water, flip their tails and flash down to some shadowy grotto where they hang in a quiver of content over the shining sand. A fish has such a different existence from a human. The worst fate it can meet is being eaten alive. That is no—" She was interrupted by the clang of the doorbell. Lizbeth set down her coffee-pot. They heard Chloe open the door; then came a murmur of masculine voices.

"Surely, it is not business on Thanksgiving day, Jimsy?"

"**E**XCUSE me a minute," Fleming rose to leave the room. "It may be Nesbitt—the Carrington-Brown case is called for tomorrow; he probably wants to see me about the missing witness."

"Is your husband a lawyer?" asked B. W., when Fleming went out closing the door behind him.

"Yes." There was a ring of pride in Lizbeth's voice. "He is the Fleming of Nesbitt & Fleming. Jimsy has won some cases recently with big success."

B. W.'s eyes glanced about the tiny apartment. Successful cases were just beginning to come. That was easy to be seen.

"You are very happy?" she asked wistfully.

"Very happy," acquiesced Lizbeth with a smile. "I do wish, though, that Nesbitt would go. Jimsy's coffee will be cold, and he hates it when—"

She was interrupted by loud voices in the hall. Lizbeth rose and hurried to the door. Before she could reach it, Chloe burst in.

"Dar, now, honey, don' you fret," she cried. "Men folkses ain't 'sponsible when they gets ter argifyin' 'bout pol'tics—an' sech foolishness."

They heard a rush of feet. The outer door of the apartment banged shut, and through the transom came a furious clamor, then a loud shriek. While the little group of frightened women stood in the hall, Jimsy dashed in, locking the door behind him. Lizbeth screamed as she ran to meet him. His hair was disarranged and his coat was torn from collar to hem. Peggy clung to her mother's skirts with frightened sobs. Fleming mopped his face with a handkerchief.

"It is nothing, dear, only the merest scratch. I had a nasty time with an angry client, that was all. Now, Lizbeth, while I go and wash up, do something to help me.

"Phone Nesbitt; tell him to get here just as soon as he can."

"Mr. Fleming," said B. W., "let me take care of that scratch. I can do it as well as a doctor. I lived in a mining town once where a scratch like that was an everyday affair."

She stood bandaging a ragged cut across his forehead when Chloe appeared, her eyes bulging with terror.

"Dar's two p'lice officers here, Mars' Fleming, an' dey're a' wantin' you."

Fleming took the news coolly. "I expected them. I will be there in a few minutes."

"Is it any trouble—I can help with?" asked B. W. abruptly. "I—" she hesitated for a second. "If it is money—I am not a poor woman."

"No, it is not money, but I would ask one favor of you. You are the sort of woman who does not lose her head. Stay here till I come back, won't you? I will feel better if Lizbeth and the child are not alone. Lizbeth is a nervous little soul."

"I'll stay." Before Nesbitt arrived, Fleming had been marched off between two burly officers, charged with assault and battery upon an unknown man. His victim lay unconscious in a hospital and Jimsy had been refused bail pending definite developments. Lizbeth went utterly to pieces, clinging to B. W. like a frightened child. Chloe wandered around, palpitating with sympathy, yet after the manner of her race enjoying every phase of an exciting situation.

"CHLOE," said the anonymous guest next morning when the servant brought her a breakfast tray, "as soon as I am dressed I am going down town. You must take my place here till I come back. You will have no trouble, with Peggy. The doctor has given your mistress a sleeping draught, she will not wake for hours. The house must be kept perfectly still and dark. If reporters or any curious people call, do not under any circumstances admit them, Chloe; put that body of yours in the door and do not let them pass. Don't talk to a soul about anything that happened here. Now, Chloe"—B. W. spoke slowly and impressively—"if you do what I tell you—and I shall know if you don't—this is yours." She laid a twenty-dollar bill upon the table.

"Glory be, ma'am!" Chloe had never owned so much money in her life. "Yes'm, I'm gwinter do jes' as yuh say."

It was late in the afternoon when B. W. returned. Lizbeth was awake, and turned a look of piteous inquiry on her guest. The old woman's face was one radiant smile and she had brought in with her a whiff of bracing, cool November air.

A flush of pink chased across Lizbeth's wan face, a flush of hope and eagerness. B. W. took a chair which stood beside the bed.

"Jimsy's free," she announced with a chuckle. "Instead of being a prisoner, he's a hero."

"And coming home?"

"He will be here for dinner."

"Oh!" Lizbeth laid her face between her hands and began to cry softly.

"You ought to get up and shout for that husband of yours. He is not in the archangel class yet—few men achieve that honor—still, he is getting there."

Lizbeth laughed tremulously.

"It is years and years and years since anyone has done a fine manly thing for me as Jimsy did." B. W. paused for a minute to smile at Lizbeth. "You won't mind if once in a while I forget to call him Mr. Fleming?"

"Call him Jimsy—all the time, only tell me everything."

"Men did chivalrous things for me, sometimes," began B. W., "when I was young and passably good to look at. Occasionally, now, they do something that looks chivalrous—when they know who I am. The queer, fat, crazily-dressed old woman, whom nobody looks at twice—unless it is because she is such a whimsical old thing—is shoved

into a corner, imposed on and stepped on. Sometimes they make remarks that you would imagine pure humanity might forbid. When they find out who I am—they kow-tow."

She paused as she met Lizbeth's curious stare.

"You don't know who I am?"

"B. W."

"I am Ann Wagstaff."

Lizbeth lay staring at her.

"I have heard the name somewhere, but—"

"You don't connect it with anyone?"

"No."

"I AM the funny old woman who gives away aquariums."

"Oh," cried Lizbeth, "the millionaire?"

"Worse than that, many times over."

"And yet—" gasped Mrs. Fleming, "we took you in yesterday—to share that—ordinary little dinner!"

"Yes," repeated B. W. softly, "you took me in. It was the only door which opened to me on Thanksgiving day with hearty goodwill. Last night I sat here beside

you in the darkness thinking it over. Folks like you don't come into my life once in a blue moon. You accepted me as I was—even the child did it without a glance of dismay. I had one of my freak fits yesterday and I got into such heathen clothes you might have been justified in thinking me crazy."

Lizbeth's mind had been far from clothes till that moment, but suddenly when she glanced at B. W. she noticed that she was richly and becomingly gowned.

"It did not make a jot of difference to you people," continued the old woman. "If you had a moment of mirth, I did not see it."

Lizbeth felt grateful for the twilight. Her face had grown hot and red. She was wishing she could forget the tappie-toodle.

"Then came Jimsy's encounter. I never dreamed while we sat at the table that he was defending me when he threw

(Continued on page 97)



"YES," REPEATED B. W. SOFTLY, "YOU TOOK ME IN."



# Y<sup>e</sup> Deacon's Thanksgiving Turkey



*Being a Tale of Divers Mishaps  
which befel good Deacon Weatherbee  
and of how he Triumphed in y<sup>e</sup> End.  
Verses and Drawings by Rodney Thomson*

1

Y<sup>e</sup> worthy Deacon Weatherbee, with prudent forethought blest,  
By diligently searching found a wild ben Turkey's nest.  
"From these ten Eggs I ought," quoth he, "to be assured at least  
Sufficient Fowls to well provide for next Thanksgiving's feast."

2

Y<sup>e</sup> Eggs be straightway carried Home but there, sad to relate,  
He stumbled o'er y<sup>e</sup> Cat and of y<sup>e</sup> Eggs saved only eight!  
Y<sup>e</sup> Accident y<sup>e</sup> Deacon vexed, but when y<sup>e</sup> Eggs were hatched  
And six young chicks comprised y<sup>e</sup> brood, his Head y<sup>e</sup> Deacon scratched.



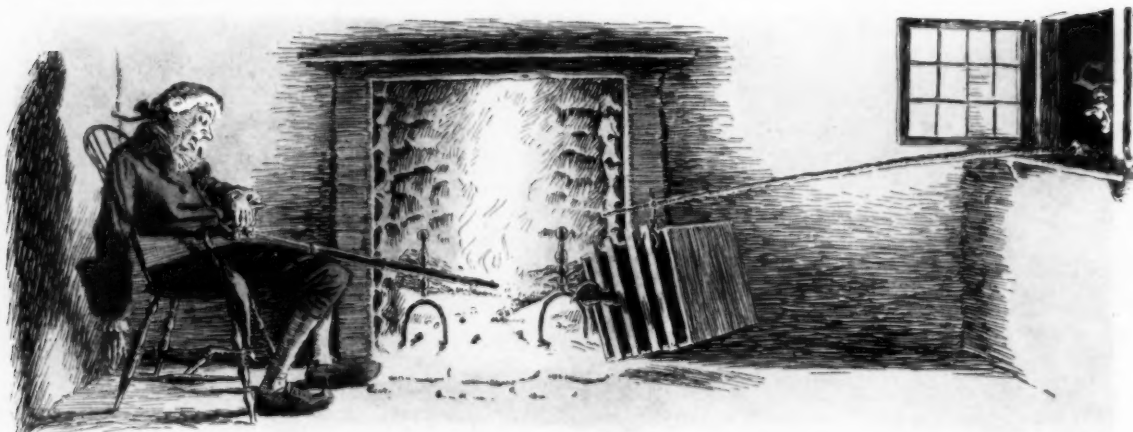
3

Despite y<sup>e</sup> good man's Vigilance, y<sup>e</sup> good dame's watchful Care,  
A thieving Hawk took toll of one (y<sup>e</sup> Deacon tore his Hair.)  
A second Reynard lunched upon, a Weasel took y<sup>e</sup> third;  
Until, a week ere Thanksgiving, remained one single bird.



4

With each successive loss the hotter grew y<sup>e</sup> Deacon's rage,  
And to safeguard y<sup>e</sup> last, lone Bird he built a stout oak Cage.  
Then in y<sup>e</sup> Kitchen placed y<sup>e</sup> same and with his good Flintlock  
Night after night, from Candlelight, he watched till crow of Cock



5 Thanksgiving eve, with nod and yawn, at last Sleep o'er him stole,  
Then through y<sup>e</sup> Window, softly oped, was reached a lengthy Pole;  
Y<sup>e</sup> Turkey's coop was hooked therewith and outside quickly drawn.  
Y<sup>e</sup> Deacon by dame Weatherbee was rudely waked at Dawn!

6

Y<sup>e</sup> good dame's Tongue was sharper than November's wintry blast,  
And Inn-ward soon y<sup>e</sup> Deacon sped; but, pausing as he passed  
Y<sup>e</sup> Tap-room window, heard y<sup>e</sup> tale of how y<sup>e</sup> Stableboy  
"Had got y<sup>e</sup> Deacon's Turkey" and Dismay was turned to Joy.

7

Upon that Inn y<sup>e</sup> Deacon fell like any Scourge of old  
Before him and his Stick to stand, was found not one so bold!  
He took his Turkey back again and somewhat else beside;  
And of y<sup>e</sup> Feast his good dame cooked he ever spoke with pride.



# HOW ONE GIRL WENT THROUGH COLLEGE

By Olive Hyde Foster



**WE** HAD always lived in a small country town in central New York. After my father's death mother and I had to go pretty carefully on the little money that was left, and as I finished high school about that time, I thought I would better take the chance that came to me to teach school.

You know what the country school is! The work was not hard, but it was not very interesting and paid but little, and I could not help thinking all the time about college, for I had always been eager to go to Cornell. I did not see how I could possibly manage to realize this dream, but I saved every penny I could get, and at the end of two years I had enough on hand to encourage me to make the start, for I felt that even one year would be an advantage. As in school I had taken the studies that prepare for college entrance, I did not have to waste time making up requirements (as I find so many young people do), and I was admitted without condition.

Cornell University comprises a number of colleges, law, medicine, arts, engineering, veterinary and agriculture, and incidentally is said to have the most beautiful campus in the world. I had chosen to enter the College of Arts and Sciences, where I could start in to take the same courses I would get in any woman's college; that is, English, ancient and modern languages, history, science, philosophy, which would qualify me, when finished, for a good city teaching position, such as my experience would help me to secure. The first year's work is prescribed, but after that, if able to go on, I could map out the studies in which I wished to specialize, for I had already discovered that the best opportunities come to the special teacher.

I confess I hesitated at first, inclining somewhat toward the Domestic Science course in the Home Economics Department of the College of Agriculture, where the tuition is free to pupils of the State of New York; but that full course required four years, with the cooking at the end, and I would have had to complete it in order to become a competent teacher. If I took the Arts course, however (where the tuition is a hundred dollars a year for all), and found myself unable to finish, I would still be able to get a much better position than before, on account of whatever I did accomplish. And so I entered Arts.

Realizing the necessity of living as cheaply as possible, I went into a private family to assist a few hours a day in return for my board and room. I was dismayed when I saw that room! It was on the third floor, poorly furnished, lighted by a lamp, and, in cold weather, as I found later, was not properly heated. When I found out, however, that I was expected to use the back door, and even take my friends in and out that way, my courage almost failed me. I had not expected to be treated as a common servant, for the girls I knew who were doing that sort of thing had all been accepted as members of the family. I liked the little children in the house, and would have been glad to be a real helper, doing whatever I could to lighten the burden of housekeeping for a delicate mother. I had no heart for it, however, under such treatment, and although I never complained to any one, my pride would not let me stand it. But neither would it let me drop a thing because I found it hard, so I kept on there until Christmas, when I went home for the holidays.

**O**F course mother was eager to know all about my first experiences in college life, and I told her all the interesting things that had happened, and about the nice people I had met, so that she was quite willing to have me go back, although I did add that the work I had been doing interfered with my studies, so that I was going into a dormitory and pay my board for the rest of the year.

Life in the college was delightful, but it cost more than I had expected. Girls who did not have to work in any way told me that \$450.00 or \$500.00 a year was as little as they could get through with, living in a dormitory, and that

did not always include traveling expenses. Clothes, too, were extra. I went as lightly as I could on my little fund, but I saw it getting lower and lower in spite of everything. I washed my own handkerchiefs, stockings and knit underwear, but still the laundry bills made a deplorably marked impression on my thin pocketbook; and one day, shortly after the Easter vacation, I found myself down to my last five-dollar bill.

At first I was dazed by the situation. I could not turn for help to mother, as I might have done in previous years, as she had recently been under an unexpected expense; yet I simply could not leave college without completing at least my one year. So I decided to borrow \$60.00, which would carry me through and get me safely back home.

By the time vacation came, however, I was so worried over the idea of being in debt that I decided to get some kind of a position, and earn enough first to pay back what I owed, then to put aside all I could for my Sophomore course, even if I had to work a year. I was fortunate enough to get a place that paid \$45.00 a month in an office where I had the chance to learn typewriting. I liked it and got some valuable experience. My own living expenses were small during the next fourteen months, but mother needed help, and out of the \$600.00 and over that I earned I let her have nearly half the amount, so that when college opened the second fall I had been able to save only \$125.00. This was just about enough for my books and tuition, and as I had hoped to save more, I was rather discouraged; but I could not bear to wait any longer, and after my first experience in making my way, I felt I could do much better the next time, so I decided to try it.

**R**ETURNING for my Sophomore year, I met an old friend, who invited me to make up a party of five to try co-operative housekeeping. A pretty little apartment of five rooms and bath could be rented for \$25.00 a month, which would mean only \$5.00 a month each, or a little over a dollar a week; and after much talking and planning we concluded to take it. The question of furnishing held us back at first, but several of the girls who lived near were able to get some things from home, and the little more needed the others bought very cheap at second hand.

It is surprising how little one can get along with and still make a house look nice—if one has to! Cheesecloth at five cents a yard furnishes the daintiest of curtains, and every reader of home magazines knows something of the secret of making box furniture. Four egg cases fastened securely one on top of another, and covered with brown denim, gave us a very good sectional bookcase; a couple of packing cases draped with flowered muslin provided our dressing tables; while a great old-fashioned center table, belonging to one of the girls who lived near town, served for our dining table. One girl had a white iron double bed which accommodated two, another got a full-sized set of springs, and mounting it on small boxes, draped it with a valance, so that when made up it looked very pretty. The fifth girl had her own cot, which she put in the living-room, and covered during the daytime, to be used as a couch. A can or two of dark oak stain made the floors take on a good imitation of hardwood, and the few rugs that we bought were of either the rag or jute variety, but in pretty colors, costing no more than a dollar apiece. Most of the mothers contributed to the bedding, and the others sent us all the odd dishes and cooking utensils that could be spared. We had a lot of fun getting our little home ready, and when we had put in all our own personal belongings, in the way of pictures, bric-a-brac, banners, etc., such as every college girl accumulates even in one year, we were "snug as a bug in a rug."

Many of the things we had to eat came every week from the home farm—eggs, butter, cream cheese, potatoes, vegetables that would keep, such as turnips and dry onions, besides occasionally a cooked chicken, home-made bread, cookies and preserves. As none of our people had any money to spare and could have sold these provisions at the village store, we credited each girl at full market price with everything she received. We kept accurate account of every item of cost, and divided the expenses evenly. We

very soon discovered, however, that it made a difference who was setting the table, as, when the girls who liked porterhouse steak, mushrooms and ice cream were buying, the weekly average for the table would run as high as \$2.25 each; while some of the others, who knew the economical value of stews, common vegetables and milk puddings, could reduce the rate as low as \$1.60 each. The average by the month probably ran about \$2.00 a week each. Rent, gas, heat, and such items raised the total to a trifle more than \$3.50.

We took turns doing the work. One girl would get up the meals for a week, while two others would clean up afterward, and a fourth attend to the other work. This left one of us free each week for private sewing, outside work or whatever we pleased, and we all liked it better than being tied down constantly. The careful managers bought their supplies as cheap as possible, but as they were good cooks, everything was appetizing, and they in turn enjoyed the delicacies the others provided.

**I**T GENERALLY took the cook about an hour and a half to prepare dinner, but after it was fairly started cooking she could always work in some studying, so that the time was not wholly lost. The two girls who cleaned up afterward found that part took them about three-quarters of an hour.

I suppose you wonder what we had to eat. Well, for breakfast we usually had a cereal, cooked fruit, bread and butter, cookies, and cocoa. None of us drank tea or coffee, but we always kept plenty of milk on hand. For lunch we frequently had soup, which we all liked, fruit, and hand-made cakes. For dinner, some kind of meat or fish, several vegetables, and—when we had time to make it—a dessert. We were especially fond of rice, sago and tapioca puddings, but we never grew tired of fruit, either fresh or cooked.

Of course this all took money, and as soon as we got our house settled we began to work in earnest. I got a place to assist in a laboratory four hours a day, at twenty cents an hour, which amounted to nearly five dollars a week. Occasionally, too, I did typewriting for some of the professors, or copied theses for the students. In fact, once my typewriting, about graduation time, brought me nearly ten dollars in a week. That convinced me that the girl who wishes to help herself through college ought to start out able to use a typewriter; and if she can write shorthand, so much the better! These things should be learned in high school wherever possible (where the training is free), as they prove a great help to the individual in class work besides being a real asset in the business world.

Shorthand is always a convertible asset, for my own experience has shown me that no town is so small nor any city so large that it fails to provide some use for shorthand, or even for typewriting without a knowledge of stenography. The small merchant who cannot afford to keep a permanent stenographer is only too glad to have one day's assistance a week in writing letters, ordering his supplies, straightening out misunderstandings with his wholesalers, making out his bills, etc.; in a college town there is more or less public speaking taking place, which means an opportunity to typewrite the addresses to be given, and members of the faculty are frequently called upon for magazine contributions. This is, of course, the opportunity for the girl who is working her way through college, and has a good sound knowledge of shorthand and typewriting at her command.

Then, too, as I have said, this knowledge is an inestimable ally in the student's own work. I soon saw what an advantage the few who possessed a knowledge of shorthand had over those who did not, for in the classroom to be able to jot down the professor's explanations or analyses, meant shorter study hours and less puzzling over books. It was almost like having the Professor ever at hand to answer questions as they arose. It is no wonder that I blessed Fate for my knowledge of typewriting, and planned to add shorthand to the list of my accomplishments.

One of our girls was skillful with her needle, and could make anything from a sheet to a dress. She never had any trouble getting all the sewing she could do at twenty cents an hour, and her earnings each week probably averaged as much as mine. When a "prelim" was coming she would drop everything else and study hard, but after the examination was over she would sew steadily until the lost time was made up. Her own clothes, made at home with her mother's help during vacations, were always neat, well-fitting and in good style.

Two of the girls devoted themselves to caring for children in their spare time, for which they received fifteen cents an hour, but the rest of us looked on that as a hard way to earn money. Many of the ladies did not keep a maid, and were glad to get some one in for an afternoon or evening when they wished to go out. If the little ones were good, and slept after being put to bed, the duties were light and the girls could study all evening with a quiet house to themselves; but occasionally a restless youngster would demand every moment, and then their money was indeed well earned. How we all laughed when one of the girls came in late one night, nearly ready to cry, after a whole evening spent with a wakeful child who would keep quiet only as long as she would play the piano!

Our fifth member was clever in several ways. For one thing, she could make dainty hand-painted calendars, blot- ters, place cards, and other attractive novelties, and while the college girls proved very good customers around holiday time, she had a steady trade the year through in the little art and stationery stores. She was the resourceful one of the household, and any successes in our entertaining (for we did love to invite in our friends who had to board) were always frankly placed to her credit. She also made delicious candy, and there was a steady demand for her regular Saturday morning output. In fact, she earned as much as any of us.

But it wasn't quite as easy as it sounds. Lessons had to be learned, work or no work; and many a time, after hours spent doing things on the outside to keep the weekly allowance up to the required figure, we would straggle back, one after another, weary and discouraged. Perhaps the rain had fallen all day, and we would return damp and cold. Then it was that thoughts of the real home and the dear ones gathered about the family table would make us so blue as to be positively irritable. But there was generally some one cheerful enough to suggest making fudge or having some music before starting in to "grind," and soon we would be all right again, ready to settle down and study, perhaps until twelve or one o'clock.

We all had our mornings pretty well filled up with lectures, and most of us had a class or two in the afternoon, while those in the Agricultural College had Laboratory twice a week all afternoon. We usually managed to get out for a game of tennis, a walk or a skate, according as the weather permitted, in order to clear the cobwebs from tired brains before dinner and settling down to the night's study,—for most of our book work was done after dark. If we had a particularly hard lot on hand, we would go off to the library or shut ourselves up in our own bedrooms, absolutely secure from interruption, as we plodded away.

We felt we were entitled to some recreation, and each one mapped out a rule of conduct for herself. I chose Friday nights—the ones on which most social affairs seemed to fall that season—as those which I would keep free to accept invitations for parties, dances or the theater; and generally I was strong enough to resist all such tempting pleasures on other nights, when I should work.

One of the boys from home was taking the course in Farm Mechanics, and he frequently used to ask me out in his rowboat during the pleasant weather, or, after the winter set in, to coast on his toboggan, and although we were too busy to see much of each other, those hours stood out afterward as the particularly happy ones of the year. He, too, was having a struggle, and while he openly joked about his household management (for he was living alone in a room where he got his own meals), I think he took to our little crowd because he felt we were united by the common bond of necessity. He did not dance, and he had no money to spend on amusements, but he was good-looking, bright and interesting, and doing such clever work that he was very popular, and I was quite envied by the others when he began to show a preference for my company.

My work, however, took up most of my attention. Mother was having to run so close on her little income that I sent her every dollar I could spare, and I was busy on the outside every minute when I was not studying. However, I was standing pretty well in my classes, so that I decided to try for one of the cash prizes; and I was delighted beyond measure when I received notice that I had been successful in winning an award of \$150.00. This I at once divided into two parts, and put away to be used only as necessity demanded during the next two years, for I was now determined to let nothing interfere with my completing my course as soon as possible.

(To be continued)



# RAFFIA-WEAVING IN THE SCHOOL AND HOME

By Mary H. Northend



**A**MATEUR fingers have an eagerness to produce lovely results from simple materials. Something that is beautiful and at the same time easy of comprehension is what is sought by the great majority of present-day workers, and raffia-weaving in its multifarious and beautiful phases seems particularly well suited to satisfy this desire.

The Deerfield Society, located in the quaint little town of Deerfield, Massachusetts, has done much for the fostering of the present-day arts and crafts movement, and its members were the first to take up the work of raffia basket-making. Indian women had for a long time previous to this been skilled in the art, and the idea of being able to compete with them with any degree of success seemed at first preposterous. The plucky members persevered, however, and set to work thinking out new shapes and uses for raffia, and so successful were their efforts that the craft has been introduced not alone in the cities and towns of New England, but has spread into practically every State in the Union.

The schools, too, have taken up the work, and special instructors in hundreds of cases are now engaged to teach the little ones the rudiments of the craft. The work is commenced in the kindergarten department, where the simplest weaves are taught, and is continued practically throughout the entire course, the lessons growing more difficult as the children become older. Its introduction has been the source of the greatest delight to the little folks, and it is not long before even the tiniest of the pupils become skilful in making small articles, such as doll hammocks, tiny mats for the table, and so on.

In an increasing number of homes, also, one will find mothers engaged in teaching their children how to fashion articles, both useful and ornamental, from raffia. When the work is pursued at home, the little ones should be provided with suitable tools for the enterprise, such as a No. 19 tapestry needle, an awl four inches long, a small hammer, a yard measure and a foot rule, a pair of scissors, a sharp knife, a pair of pinchers, a narrow piece of steel, a rubber thimble, and finger caps if the little hands are tender and sensitive to the handling of the stiff material. While, of course, all these implements are not needed for any one particular article evolved from raffia, yet, when the craft has been thoroughly mastered, it will be found that they are all handy to have.

Purchase raffia that is tough, but soft and flexible, in lieu of the kah-boom used by the Indian weavers; reeds instead of bundles of split willow withes; and the needle mentioned above in place of the bone awl always employed by the dusky workers. Be sure that the materials purchased are vegetable dyed, and choose soft colors in preference to the vivid greens and startling reds so frequently seen at the present time, but which never work up well in baskets, pillows, or any except very small articles.

**T**HE best material costs sixty cents a pound, thirty cents a half pound, and twenty cents a quarter of a pound; and as it weighs light, a pound constitutes a considerable quantity, from which numerous articles can be evolved. If one prefers, the dyeing can easily be done at home. If the children are allowed to assist in the work it will become all the more interesting to them, and in addition they will acquire a knowledge of the various coloring processes and in

time will be able to attend to this branch of the craft without assistance from an older person.

Care must be exercised in the dyeing process, however, for unless a person is thoroughly familiar with the work, it is doubtful if the result will be successful. The dye must never be allowed to boil, and after the raffia has been placed in it, the solution must be kept at a moderate temperature, for too great heat will rot the material.

As to how to obtain the different colorings, the following hints may be of service. Purple iris yields a purple color; a dark red results from the simmering, for several hours, in a solution of these ingredients—to one quart of water, use a quarter-teaspoonful of cream of tartar, the same quantity of fustic, three-quarters of a teaspoonful of logwood, two tablespoonfuls of cochineal, and an equal amount of stannous chloride; while black is made by allowing five parts of logwood to one of fustic, and permitting the material to steep in the kettle containing this solution for twenty minutes. Brown is obtained from madder in the proportion

of two tablespoonfuls to a quart of water, and it is also made from black walnut bark, from oak bark and from sumac berries; while the dark bluish-green tint so much in vogue is obtained by soaking the raffia for half an hour in a solution of one tablespoonful of copperas to a quart of water, and then simmering for several hours in a bath composed of one tablespoonful of indigo and a piece of logwood extract the size of a small marble.

One point that must be carefully borne in mind is that after the raffia has been satisfactorily dyed it must be allowed to thoroughly dry, otherwise it will become mildewed.

At first it is best to let the little ones work with simple raffia, leaving the reeds and rattan until later when their fingers have become accustomed to the work.

Simple in-and-out weaving will suffice for pillow covers and for mats, and this can be varied by simple designs when the young weavers have acquired dexterity through practice. A knotted work-bag is a good article on which to start a beginner, for the only material needed for this is a stick an inch wide and about a yard long and twenty-four strands of raffia. Following is the method of procedure:

**R**EST the end of the stick upon the edge of the table, at right angles to the body. Then double a strand of raffia, tie it around the stick and draw the knot up fairly tight. Knot on the twenty-four strands in this way, placing them an inch apart, leaving two strands at each knot. Take the further strand of the nearest pair and knot it to the nearer one of the pair next it, and about an inch down from the first row of knots. The further strand of the second pair combines with the nearer one of the third pair, and so on, across the stick. Another and another row is knotted until the strands are all connected, excepting that the twenty-fourth strand is not knotted to the first, as this would close the piece into a cylinder. Fold the square in the middle, turning it back so that the ends will lie on the ends knotted to the stick at the top. Line with plain-colored or Dresden silk. Draw out the stick at the top, and cut the silk long enough to turn back over the rough ends of the raffia, which are stitched into the hem. A ribbon or silk cord to correspond with the silk lining may be run through the hem at the top to draw up the bag. The open raffia sides may now be tied together with little bows of

(Continued on page 104)



RAFFIA BASKET DESIGNS THAT CAN BE WOVEN  
AFTER A FEW LESSONS



## THE COMPOSURE OF THE SYLVESTERS

By Marion F. Rittenhouse

Illustrations by Alexander Popini



ALTHOUGH there is no bond of relationship existing between us, either of blood or in law, I have a sort of semi-proprietary tenderness of heart toward Marie, and I think that in some subtle, occult manner she recognizes the bond, for she does not resent my lively interest in her affairs and admits me into her confidence—which these lines betray.

I knew by the defiant swish of her blue linen frock and by the staccato clip-clip of her high heels on the walk as she came up the path that morning, that she had done something of which she knew I would utterly disapprove, but I was totally unprepared for the thunderbolt she hurled.

"I am going to marry Jerome Sylvester," she announced in an I-dare-you-to-be-hateful-about-it tone of voice.

Marie—and Jerome Sylvester! Petted, pampered little Marie, who had known neither the curb nor spur of necessity, and who was the beloved object of all the Ravenel hopes, dreams and ambitions. Now at the threshold of womanhood with the future stretching a luminous, rose-strewn pathway before her, would she—could she—wantonly choose (to speak figuratively) to amble down a back alley of life with one of the sordid, morose, stolid Sylvesters? Fervently, I hoped not.

In spite of my efforts to receive this monstrous statement with a placid countenance, I stared at Marie in bung-eyed, gaping amazement, until I recovered sufficient presence of mind to readjust my features under the pretense of wiping my heated brow with the towel that I happened to be hemming.

"What's the matter with the Sylvesters?" demanded Marie, truculently.

FOR one tense moment I wrestled with the temptation to violently assail the manners, appearance and ancestry of the Sylvesters, but refrained in obedience to the inward monitor who reminded me that the love germ waxeth fat upon contumelious opposition to the beloved. I merely remarked, "Well, you know they are considered odd."

"That is what first attracted me," replied Marie loftily. "I detest commonplace people."

The amazing glamour with which youthful fancy bur-nishes—nay, whitewashes the object of its adoration! Extreme commonplaceness was a part and parcel of the oddity of the Sylvesters. They fairly reeked with it. They exuded it from every pore.

From behind my towel, I considered Marie thoughtfully. I believe that her hair and eyes are her chief claims to

beauty; they match so perfectly. Therefore I am describing the color of both when I speak of a brown autumn leaf with tiny flecks of gold—if there ever existed a gold-flecked brown autumn leaf as live and vital as an electric spark. She has a clear-cut, determined little chin that relieves rather than accentuates the impertinent tiptiltedness of her nose, and, while her complexion is neither the roseleaf, the olive nor the ivory of fiction, yet it is wonderfully clear and smooth and glowing. As for her mouth, while I do not always approve of the sentiments issuing therefrom, I am fain to consider it a very fair sample in its line.

"Does your mother know?" I asked cautiously, emerging from the towel.

"I TOLD her just as I started over here," returned Marie, rising briskly; "and that reminds me—I want you to come right back with me."

"If you think for a moment that I'm going to help you cajole your mother into consenting, you have another think coming, miss," I remarked, rendered slangy by indignation.

"I never for one moment thought of it," replied Marie, virtuously. "I shall be eighteen in seven months, and then—"

Icy little prickles of apprehension cakewalked up my spine at that ominous "and then." Did the minx really intend abandoning the years in college so confidently planned by her ambitious mother, in order to annex one of those silent, stolid Sylvesters?

\* \* \* \* \*

Mrs. Ravenel, for whom I entertain much affectionate admiration, is a lady of much ability and force of character, and hitherto she had coped successfully with her daughter's youthful vagaries; but I saw at once, when ushered into her presence that morning, that this last blow had, to speak figuratively, floored her. She sat in numb, frozen silence, with listless, idly-folded hands, gazing upward at Marie's recently achieved, neatly framed High School diploma hanging on the wall, and hers was as the face of one gazing upon her beloved dead.

Obsessed by the feeling that I was in a house of mourning, I gave voice to the usual futile, inane condolences supposed to be appropriate upon such occasions. "There is something noble and sweet in the carefree way in which young people marry," I observed in my best manner, "with no more thought of their future responsibilities than a pair of dickey birds mating in the spring."

Marie's mother roused from her state of semi-petrifac-

tion, and gave me the look of disgust which I so richly merited. "Please do not insult the forethought and intelligence of the dickey birds by such comparisons," she admonished me sternly. "A dickey bird has really made ample provision for a wife and family. That is—a dickey family, of course," she added as an after-thought.

"How true!" I exclaimed, much taken by the logic of her observation. "A young dickey bird is practically in the position of a young man possessed of the knowledge and material to build, say, a six-room bungalow with all the modern conveniences, and provide an unlimited provision supply and clothes for his wife, himself and family for an entire lifetime."

"He doesn't contemplate taking his mate into the father dickey's nest," said Marie's mother, with dread significance.

"Merciful Powers!" I cried. "You can't mean that Marie thinks of living with the whole Sylvester clan?"

Mrs. Ravenel nodded a tragic assent.

"You're certainly a bold and venturesome lass, Marie," I remarked, when I recovered my voice.

"I'm not going to marry the whole Sylvester family," said Marie petulantly.

"But that is just what you will do, Marie," I assured her solemnly.

"It is what every woman does when she marries, though, of course, the poor misguided thing doesn't know it until it is too late. When you marry Jerome, you will in reality also be espousing the whole family, including the old maid aunt, those two homely half sisters, that frightfully cross-eyed little nephew and dozens that you don't even know. I often think that if many a bride could see with her spiritual eyes the mob that is really leading her to the altar, instead of the one man she thinks she is leading there, she would flee to the deep woods."



"I AM GOING TO MARRY JEROME SYLVESTER," SHE ANNOUNCED IN AN I-DARE-YOU-TO-BE-HATEFUL-ABOUT-IT TONE OF VOICE

**CRESTFALLEN.** I noted that my brilliant harangue had fallen upon unheeding ears. Marie looked up from the fashion magazine, the leaves of which she had been idly turning, her countenance alight with new interest. "I just know that I have hair enough to do up in three biscuits, like this picture," she said jubilantly, and hid away to her room to experiment.

"She'll never, never marry him," I assured her despondent mother. "Just think how lucky she has always been! Why, the stars in their courses fight for Marie."

As the weeks sped by and Jerome Sylvester continued to haunt the premises like a robust, persistent ghost, we began to despair lest those hitherto friendly heavenly bodies had washed their hands of the young lady. At this juncture the Burgoyne County Ladies' Improvement Club met at Japeth, where dwelt the Sylvesters, and all unconsciously precipitated themselves into the affair with pleasing results.

The above-mentioned organization is, as its name implies, a county affair, having branches in a number of towns; while we of the metropolis consider ourselves the main stem. It is our custom to hold general sessions semi-monthly in each of the communities boasting a branch. During the said visitations, the resident members entertain in their homes the visiting members parceled out to them by a committee in much the same manner that ministers are assigned to much-enduring church-members during a Baptist or Methodist conference.

Marie and I were to have stayed with the Porters, to our satisfaction, but we had scarcely settled ourselves in the train for our brief twelve-mile journey, when Mrs. Percival, a newcomer and a widow, of what one of Mr. Howells'

characters designates "the herbaceous variety," approached me, literally a-quiver with indignation.

"It's all simon-pure spite-work," she proclaimed, by way of greeting. "I might have known what to expect from that committee. Do you know," she continued, in reply to my unspoken question, "that they have actually drawn and quartered me with those mummies, the Sylvesters? I won't stand for it. I'll roost in the honeyard with the dead 'uns first. Sister and I will go to the hotel."

At that moment I received an inspiration so acute that it positively gave me an intense pain in the region of my left eardrum. Much has been said and sung of just what propinquity will do in the way of abetting young Cupid in his nefarious designs, but we hear little of what it will undo under the same conditions. Surely a pre-nuptial dose of the Sylvester family would be a decisive, if painful, test of Marie's real inclination to become a member of that household.

"Miss Ravenel and I are to stay with the Porters," I said in honeyed accents, "but if you like, we will exchange with you, and the committee need know nothing about it."

"Oh, you dear, accommodating soul!" gushed Mrs. Percival. "How absolutely sweet of you! You have saved me from being petrified alive." And she rustled away to impart the glad tidings to her sister.

Marie and two other youthful "Improvers" on entering the train inaugurated a giggle marathon which continued through the early stages of our arrival in Japeth. Therefore she failed to note the capture of our prospective host and his bewildered departure in the wake of the herbaceous twain. We had proceeded quite a distance up the one street of the town, and I was striving to summon up the courage to apprise her of our changed destination, when she remarked, peevishly: "I don't see why the Porters did not meet us?"

"**BUT,** Marie," I explained, with inward quakings, "we are to stop with the Sylvesters, and you know they never do meet anyone."

Our traveling bag dropped with a muffled clatter of brushes and combs, as Marie turned and faced me on the walk. "Merciful Powers!" gasped the horror-stricken damsel, "how could such a dreadful thing happen?"

"I hardly know," I replied mendaciously, "but Mr. Porter came and took Mrs. Percival and her sister away with him; for I saw them go." For an appreciable moment, I read as in an open

primer the thoughts sprinting nimbly through Marie's resourceful mind. I saw her first consider and reject the accommodations offered by what the natives dignified by the term hotel. Next, she hurried mentally through the spare chambers of our acquaintances in Japeth, in the desperate hope of finding one that was not occupied. I saw her gaze longingly down the shining rails stretching homeward and at her own new, narrow footgear, and I knew that she was mentally debating whether to walk back, and I was secretly appalled at my own depravity. Then with a deep, prolonged sigh, she resumed the traveling bag. "This is certainly a dreadful mess," she commented, as we proceeded on our way Sylvesterward.

The train arrives at Japeth in the hottest hours of mid-afternoon, and we were footsore and weary when we reached the gate of the Sylvester house, which is set rather far back from the street. At this gate, Marie and I halted abruptly and stared, and stared, and stared again.

The Sylvester family was seated upon the front porch in a variety of attitudes, the three ladies each having either sewing or knitting in their hands. Jerome, pen in hand,



faced a small table. The father held the *Weekly Bugle*. The small, cross-eyed boy sat apparently mending fishing tackle. I say apparently; *for every one was sound asleep*. In silence, we stared at the tableau. "Don't they look lifelike and natural?" Marie whispered at length.

"IT'S the finest specimen of suspended animation I have ever been privileged to view," was my cautious reply. "Suppose we sit down in the grass and wait until something arouses these sleeping beauties."

"That would be too much like spying," objected Marie. At that moment a passing bumble bee, with marked asperity, zipped the nose of the house dog sleeping upright on his haunches. The rudely awakened canine yelped loudly, snapped at his tormentor, and Marie and I advanced upon the Sylvesters.

We were welcomed, no—received without the faintest trace of effusion. Even Jerome, who had seemed almost genial in the kindly, social atmosphere of the Ravenel home, was now wrapped in stolidity as in a mantle. If he was thrilled with tender emotions by the presence of his ladylove, he certainly had his feelings well under control.

They received our explanation as to our presence in non-committal silence, neither lamenting nor rejoicing. We dropped into two fortunately empty chairs and stoically awaited developments. As we sat thus, various members of the family took brief excursions into the Land of Nod. Once, a prolonged, unmelodious snore emerged boldly from the open mouth of Father Sylvester and cleft a jagged, irregular rent in the somnolent atmosphere. I dared not look at Marie. I fastened my gaze upon the roof of a small house about three hundred feet distant. A peculiar haze seemed hovering over it. I looked more closely—undoubtedly, tiny wisp-like wreaths of smoke were issuing from between the shingles. "I do believe that little yellow house is on fire!" I cried, pointing excitedly. "Just look at the roof."

The group on the porch took a long, composed survey of the roof in question. "It 'pears to be," assented old Mr. Sylvester, languidly closing his eyes.

"It must have been smoldering since morning," volunteered the younger, more talkative sister; "for they all went away long before noon."

Marie has a great dread and horror of the havoc wrought by fire. She turned excited eyes upon Jerome.

"No need to be frightened," he said reassuringly. "There's no wind; there's no danger of any of our buildings catching."

I heard, precisely at that moment, a shrill mouse-like

squeak. Marie declares that she did not utter it, and assures me that for the time being she was absolutely incapable of making a sound; so I have since fantastically imagined that it was her girlish fancy for Jerome giving its last expiring shriek.

"Aren't we going to fly to the rescue?" I asked, with feigned jocularity.

"They are newcomers," repeated the talkative sister; "we are not acquainted with them."

Marie bounced from her chair and dashed down the walk, upsetting the small boy and the apathetic dog in transit, and I followed closely in her wake. She had reached the little yellow house and entered it through an open window with a shocking display of trim ankles, before Jerome arose from his chair, and, followed by the boy and dog, made his way to the scene of action, the trio proceeding in single file. So stately was their progress, that Marie had located the fire—a small blaze in the wooden ceiling around the chimney—and had extinguished it with a pail of water, before they arrived.

Then I labored long and vainly to induce Marie to return to the hospitable mansion. "I will not! I will not!" she reiterated monotonously, like a disputatious katydid. "I will not!" So she sat upon the step of the little yellow house, while I returned to the Sylvesters and gave an enormous number of polite excuses as to the reason for our flitting.

THEN we fared forth, and after a thorough, exhaustive search found a vehicle whose owner agreed to drive us home for two dollars. On the first two miles of the journey, Marie wept; during the remainder of the drive, she giggled shamelessly, recalling the amusing episodes of our brief visit to her fiancé and his family.

"I think my affection for Jerome would have withstood the strain of his sisters being so monstrously homely, and his nephew being so strabismussy-eyed," she said pensively. "It was their utter lack of emotion, their deadly composure, that snapped the tender links of affection, so to speak."

When we recounted our adventures and their result to Marie's jubilant mother, that prompt, efficient lady said: "I'd send his letters and any little thing he has given you back to him at once, dear."

"He never wrote to me, and never gave me anything except a little candy," replied Marie, examining her battered new hat sadly. "I've eaten the candy; so I've really nothing to send him except my 'regrets.'" Which she did.

## The Race and the Trophy

By RENA CARY SHEFFIELD



A snow-flecked goose her palfrey  
white,  
Postilion puppies twinned.  
A wooden cart of eggs she  
drives  
Against the autumn wind.

They're off,—they race,—they  
madly chase;  
The white goose goes, *quack*,  
*quack*;  
The puppies romp ahead apace,  
The Goose Girl calls them back.

They ruminate upon  
the fate  
Of puppies when it is  
This charioteer, so sweet  
and dear,  
Who wins the trophy  
kiss.



## MARRYING FOR LOVE

By a Woman Who is Glad She Did

By ANNA STEESE RICHARDSON



**E**RNEST and I married for love, against the advice of our relatives and friends—I might even say against our own better judgment. We had been engaged two months. We had known each other six months. Ernest was twenty-eight and chief clerk in Gleason's hardware store. He had a hundred dollars in bank and had made the first payment on a pretty six-room cottage. I was twenty-five, with nothing to show for six years of teaching except shaky nerves, an overmastering weariness of the flesh and three hundred dollars in bank.

If Ernest had been a free agent, he would have been well fixed when we met. But on his father's death he had assumed the support of his mother, one of those well-bred, sweetly feminine but maddeningly immovable women who insist upon living in the estate to which they are accustomed, even after the family fortunes have changed. Every dollar Ernest earned went to supplement her small income and permit her to retain the position she had always held in Scranton, with its narrow social traditions. When she finally married a prosperous widower, Ernest seemed to start his business career afresh. I mention this only to show that while I married an apparently thriftless man, he was made so, as men sometimes are, by the white hand of a woman with exaggerated ideas of the flexibility of a salary.

**T**EACHING had made a tired, dissatisfied woman of me, simply because I was unsuited to the work. My parents had sacrificed to put me through the normal college. I felt that I must justify the sacrifice. But I was not even grateful to the profession which fed and clothed me. It was a black shadow which I was always trying to escape. When school closed the year I met Ernest, I felt as if I could not teach another term.

So Fate threw us together, two discouraged humans who had decided that, having started life all wrong, we might never be able to redeem our failure.

Perhaps you can picture what it meant when Love blazoned our sodden gray skies. We were first dazzled by its glory; then, ignoring the rest of the world, we raised our faces and stretched out our arms to its warmth and radiance. From the first, our love was absolutely selfish and absorbing. We existed for each other. It was vacation time. My days were filled with Ernest. He passed our house on his way to and from the store. After his morning greeting, I, who had never taken any interest in cooking, rushed back to the kitchen to prepare dainty

luncheon dishes, which we shared at a wicker table in a shadowy corner of the porch during his noon hour. The afternoons were spent in sewing, for, though I had never been over-fond of pretty clothes, I was now willing to enter competition with the lilies of the field to find favor in Ernest's sight. The most trivial duties took on a new significance. They were fashioning me to become his wife. Even the books I read brought a new message of helpfulness. The woman who had found her days a dreary treadmill became suddenly instinct with life, extracting joy from all things.

**W**ALKING home from the store with Ernest in the cool of the evening was an event for which I dressed with liveliest anticipations. An occasional afternoon with him on the river was a function for which I prepared a feast with praise and thanksgiving, while my eyes shone with unshed tears of sheer happiness. I was redeemed, reborn in Love. And in return I longed to give to this man who had transformed my entire being, all that self-effacing love has to offer.

Out of this beautiful dream, we woke to the stern realization that my school would open in three weeks. And when it did, my interests would be divided. Merely as a matter of professional honesty, I must give full value in services in return for the salary paid me. I would not be able to drop everything to answer Love's call. What worried me most was the fact that I knew Ernest would find me waiting for him evenings, exhausted by long hours of uncongenial work, reaching out to him for uplift and strength, when I wanted to be his inspiration.

Then suddenly we knew that we could not wait for another school year to pass, not even for another month. We had sipped lightly from the cup of life. We must drink our fill and taste its deeper joys while the vigorous instincts, the call of youth, welled up within us.

So we married quietly in our pastor's study, with the dire predictions of our little world ringing in our ears in lieu of wedding chimes. What my parents would have spent on my trousseau and wedding, together with a small check from Ernest's stepfather and my savings, went to furnishing the cottage. Our wedding journey consisted of a trolley ride to a deserted but picturesque farm owned by one of Ernest's uncles.

Some of its rooms were still habitable, the cook stove was usable, a cross-roads store provided staples and neighbors were near enough to supply milk, butter, eggs and other fresh things. There in undisturbed peace and privacy we passed through the period of physical and tempera-

mental adjustment which is the first danger point in married life. On our long tramps over wooded hills, and during tranquil days and evenings spent on the ramshackle porch of that old farmhouse, we measured the value of our mutual tastes and our mental congeniality, realizing the importance of comradeship over mere passion.

And in those first days of catering to Ernest's material needs, I learned that by respecting the small foibles of the male creature, one may be forgiven weightier offenses. Looking back over our successful married life, I can honestly say that its firm foundations were laid on that rock-ribbed farm with its morning chant of larks and its evensong of crickets and frogs. Had we flitted from one summer resort to another, on money we could not afford to spend, we might have fulfilled the unhappy prophecies of our friends, and this story would never have been written. For this is the story of two people who married for love, who have lived on it pretty much ever since, and who do not regret the step.

**M**ARRIED life consists of a succession of domestic crises, which are ridden safely or which submerge husband and wife according as these two are financially compatible or incompatible. And by financial compatibility, I mean the ability of both parties to adjust themselves to their economic position.

Naturally, Ernest judged womankind from his mother. He loved me, but I soon saw that the shadow on his love was the fear that my contentment would not last, that it was not dependent upon his love, but upon the luxuries which he could not yet provide. It might fade with the setting of our honeymoon, and the discovery that I must go without certain things which my salary as a teacher had always supplied. His mental attitude gave me food for serious thought.

While I was a woman of simple tastes, I did not really know the purchasing power of money and its lack of elasticity. I studied the former and learned to eliminate the non-essentials from our daily life. It was not an easy task. I had hours of discouragement, when to a highly strung woman like myself the burning of a cake or the discovery of mildew or rust on neglected garments took on all the aspects of a real tragedy.

Every woman who has been self-supporting before marriage passes through such periods of depression, when she decides that in making an attractive home for her husband, she has merely exchanged one employer for another, with the appalling difference that her new chief pays her no stated wages, while her former did. I remember one day when, after spending an hour on a tasty salad made from left-overs, I felt that my round of work, life itself, were petty and ineffective. Yes, I had saved a few pennies, but in the old days I would have handed them to a ragged urchin for a "treat." And all my life it would be just like this—saving pennies! The pretty dish looked tawdry and cheap. I set it on the table, and dressed wearily for the coming of my husband.

**H**EARING his step in the dining-room, long before the usual time, I hurried out to find him standing beside my carefully set table, regarding it with tired eyes. He turned and drew me close in yearning arms.

"Yes, I'm early. I left Martin to close up. I simply had to get to you quick. It's been one of those maddening days, with Gleason at his worst. I don't think I could have stood it—if I hadn't known that after all I wasn't working any harder there at the store to make the money than you were at home to stretch it. Oh, it's wonderful, Peggy, girl, to work for someone who understands. . . . My word, dear, the very sight of that salad has cured my headache. How do you make everything so inviting?"

With boyish impetuosity, he thrust me from him, and dashed away to wash—and eat my salad. I wanted to hold him fast, to tell him of my hour of discouragement. Then all of a sudden I realized that it would be foolish. He didn't have to be told. He had proved that he understood when he said he was making the money for me to stretch. I brushed the happy tears from my eyes, and put on the kettle, which seemed to sing with me, "He loves me. He loves me."

I can't recall ever thinking marriage a thankless job after that night. I never again regretted my vanishing salary. The best a member of the school board had ever brought into my life was a grudging compliment on the discipline in my classroom. And Ernest loved not only the

results I worked in our home, but the way my hair waved over my ears, the way my shoulders sloped down to what he called competent arms and hands, the color of my frocks and the fashion of my kisses. The knowledge that the wages of marriage are moments of joy to be drawn not at the end of a month or a quarter, but day by day, gave me power to rise above the petty trials of housekeeping.

Our first serious difference arose over our social connections. My people had not been in what Scranton termed "society." Ernest's had been, and his old friends tried hard to draw us into their circle. His business ambitions and pride in me made Ernest forget what his mother's relations with these same friends had cost him in financial worry and domestic quarrels. His single suit of evening clothes served all his social needs, but my meager trousseau would not suffice if we accepted the invitations which appealed to him as so desirable. At first I tried makeshifts, but my efforts to copy the new styles were so obvious as to be cheap. My own sincerity rebelled. Ernest held this as false pride. His friends knew we were not rich, so if they invited us, it was because they liked us, not our clothes. He could not see that my personality, so appealing to him, would not make old limp frocks look fresh and new. I told him firmly that if we were to mingle with his mother's old friends, I must buy at least one new evening gown, and one afternoon costume whose cost would equal three payments on the house. I knew the force of this argument. His ambition was to own the house clear of debt. Moreover, if we accepted invitations, we must entertain in return, and this would double our grocery bill.

During the controversy, I felt keenly Ernest's unspoken criticism of my abilities as a manager, but this was nothing compared to the discovery that back of his disappointment lay his desire for a wider social life. Our home life did not completely round out his existence. Congenial as we were, our quiet evenings together, with current magazines and new fiction, followed by a wonderful half-hour in the firelight, were beginning to pall. The companionship which had satisfied me was not enough for his broader and more vigorous mentality.

**T**HEN I seemed to see that after all I had other interests. While Ernest was at the store, I was exchanging calls, luncheons and teas with my old girl friends. I was not dependent upon Ernest for social diversions. Probably Ernest needed masculine companionship and relaxation with his own kind after the day's work. Having these, he might forego more willingly the expensive social functions which had become attractive to him.

The local company of the National Guard or state militia was popular with men of good social standing and influence. Through one of Ernest's business friends he was made to see that joining the organization would be a pleasant and profitable move. This brought a new and healthful interest into his life, and eventually brought him in touch with local politics, which needed the attention of honest men. It also made me realize that I must read less lightly and more widely in order to share my husband's interests. I joined a woman's club devoted to the study of current events and progressive movements.

Naturally I felt the loss of my husband's company on drill nights, and I was more interested in making pretty frocks and fittings for my home than in the world's progress, but after all I had begun to see that both loss and effort formed part of my profession, being a wife, holding my husband's respect and devotion, I almost said his affection. Any woman can stir intermittent passion, so commonly mistaken for love. It is an art to command and maintain a husband's unwavering affection. Man is saved the effort, once a woman bestows her love, because normal woman is born even and steadfast in her affection.

**M**ONTHS passed before I saw returns for these sacrifices. Then, when Ernest was elected lieutenant and named as chairman of the entertainment committee for the annual reception and banquet, he brought home the news as if it were a laurel wreath and laid it at my feet.

"I never even thought of running," he said. "Dorn was in line for the lieutenantcy, but his wife wouldn't let him run—said he was away enough nights now, without holding office. I can't see how a woman who really loves a man, and expects him to keep on loving her, can be so blind. Dorn will be doing worse things than drilling 'rookies' if

(Continued on page 102)



# BETTER A STALLED OX WHERE LOVE IS

By Helen Duncan Queen

Illustration by Gordon Sweeny



A JEALOUS classmate had once said of Hilda Marson that she was the sort of girl who would never recover from a college education. The remark was eight years old, and she herself a well-groomed thirty, when it flashed to her mind again, as she and the man she was to marry climbed the high steps of his mother's house. It was a large house, standing tall from an unpretentious San Francisco street, and lighted generously. Before the entrance they paused, standing silent.

"Now if you only like us," said John Aloysius Carrigan, as if divining the dread within her, and rang the bell. A handsome woman of middle-age swung back the heavy door, so the scented warm air of the house rushed out to meet them, and a rich voice with it: "Ah, children, it's I wanted to open the door to you!" The owner of the voice was holding Hilda's two hands firmly. "No, Jack, don't introduce us," she went on, kissing the girl rapidly on either cheek. "we don't need it, if Hilda has heard anything like as much of your old mother as I have of her."

She held her son's sweetheart at arm's length, and the two women looked at each other. Hilda herself was tall, with the broad-shouldered slimness of the thoroughbred, but Jack Carrigan's mother was taller still, and heavy, in spite of her light step. She had beautiful gray streaks in the heavy black hair that grew to a point on her serene forehead, and blue eyes with a smile behind them.

"You'll be a fine woman, dear"—she gave Hilda's shoulder a comfortable pat, so the diamonds winked on her smooth, large hand—"when you've laughed a little. Let me take your things off, do!"

Hilda relinquished furs and coat gladly,—the still air was smothering after the outside chill of a bay fog—but would have clung to her formality and her hat.

"A H. no, darlin'," protested Mrs. Carrigan, feeling for the pins with skillful fingers, "this isn't just a stiff call, you know, and your hair's too pretty to hide. Now, then"—she drew the velvet curtains hanging from a gilded grill against which Hilda's architectural soul revolted, and marshaled them into a long room, crowded with elaborate furnishings, but empty of occupants.

"Jack, open those folding doors," his mother commanded, and added to Hilda—"the rest of the family's prised behind them, ready to rush out and devour you."

They came in a troop, the white-haired grandmother leading, behind her, in order of age, James and Patrick and Augustus and Steven, with the pretty twenty-year-old twins, Kathie and Eileen, at the end. Still another girl lingered in the further room, looking as if she were trying to hide in a big leather chair, until she was forcibly drawn forth and presented as Theresa O'Connor.

"Steve's been going with her a good bit," confided Eileen, who had made the introduction, "but we never thought of Steve's settling to one girl at all, till he begged to have her here to meet you, and that *did* make us open our eyes."

Then she was carried off to play for Theresa's singing, and one of the brothers took her place beside Hilda.

The evening was made of music and laughter and good things to eat, and through it all Hilda sat in a gilded chair against the velvet curtains, with one or two or three Carrigans about her, paying her pleasant court and bantering one another. She became conscious of feeling like an exile from her own known world. Would life with the Carrigans mean being preserved in honey and served on a silver dish?

Eileen, escaping from the piano, slipped into the chair beside her. "I've been wild to talk to you," the girl began, dimpling in cheeks that were smooth and daintily tinted as those of the Dresden shepherdess on the pedestal behind her. "You can't know how Kathie and I have speculated over you ever since Jack let out the secret. Having another girl in the family will be *such* a treat,—twins know each other right down to the ground. It's been a real luxury to wonder what you'd be like."

"Do I at all fit into the plan you'd drawn for me?"

Hilda's question was tinged with cynicism.

Eileen tipped her pretty head sidewise to survey her. "Yes, I think you do. Of course we knew to begin with you wouldn't be like us, or Jack wouldn't be engaged to you. Now, Kathie draws awfully well, and Madame Beck says I can play if only I'll practice, but we're not at all *clever*—we never won a single prize at Sacred Heart—and, of course, we knew you must be."

"BUT why?" asked Hilda, warming a little to the impetuosity that left the speaker breathless and rosy.

"Well," Eileen glanced about swiftly and lowered her voice, "there was Mary Keeney. Her mother is mother's oldest friend; they came out together—across the Isthmus, just fancy—when they were girls. And when father died, and mother was sewing to keep the boys in school—Kathie and I were only babies then—it was Mr. Keeney who straightened out the business affairs and got us on our feet. And Kathie and I have thought for *years*—she leaned a little closer and half whispered—"that mother wanted Jack to marry Mary. She's much too wise to say

so, of course, but we noticed that Mary was always invited here on birthdays and all the really family celebrations, when the other girls weren't. She was a dear, too, and did the loveliest embroidery—the Sisters themselves couldn't do such work—but she wasn't *bright*, you know, and Jack didn't like her. So mother just gave it up."

Hilda looked across the room to where Eileen Carrigan the elder dominated it, but quietly withal, without raising her rich voice or leaving her carved chair. So, this woman, almost gorgeous in the heavy costliness of her gray silk and lace, despite their quiet coloring, had taken in sewing to keep her boys in school. She knew that her own chief, Dunham, the architect who designed all the Carrigan houses, called Mrs. Carrigan the cleverest business woman in town.

The girl caught at the golden arms of her chair with tense fingers. She felt something close to fear. She was



"I'VE SOMETHING FOR YOU, SWEETHEART, THAT I'VE BEEN WAITING FOR, THIS GOOD WHILE," HE SAID

being drugged with laughter and smothered with warmth, and she was used only to the New England weapons of direct accusation and argument. She caught Jack Carrigan's adoring eyes upon her, and made herself smile back to them, before turning in dutiful query to Eileen.

"I'm sure I've seen you riding in the Park?"

"Oh, yes," cried Jack's sister, "I remembered you at once, but I didn't speak of it because you—well, I didn't think you'd ever noticed me. But I haven't seen you there in a long time."

"The friend whose horse I used went East again," explained Hilda, "and I can't afford one of my own."

"You *must* come and ride with us," urged Eileen; "it's a shame for you not to ride when you do it so beautifully, and we never use more than two horses at once. I have it! Stay the night with me, and we'll have a gallop in the morning before you have to go to the office. Norah'll get us an early breakfast, and I'm sure you could wear one of my habits. Do, now."

HILDA wondered if it were good manners or honest disappointment that made the pretty face fall at her refusal. She felt somewhat the same doubt of motives when Mrs. Carrigan caught her in her arms at leaving, and whispered under the confusion of farewells, "Bless you, dear—be good to my boy. I'm happy you're to be his wife."

Hilda was annoyed with herself for turning a cool cheek to the kiss, and stiffening in the embrace, but had not Jack's mother wanted him to marry this other girl, from his own sort of people? Why did she say she was happy she was to be his wife, when she could not mean it?

She was very silent in her corner all the way home. Jack was equally silent in his, though she could feel the checked question he was longing to hurl at her with the boyish impetuosity she always found charming. She was both grateful for, and annoyed by, his quietness.

The next day, even, in the big, bare draughting-room, with washed-in elevations pinned to its walls, she felt smothered with still warmth, crowded by upholstered furniture, deafened by laughing voices. The note that came to her from Mabel Blayne, in the afternoon mail, asking her to cross the bay and spend the night with her, seemed like cool fingers laid on her confused head.

She sat in the front of the ferryboat, for the sake of shivering in the cold wind, all the long crossing to Sau-salito. There was a twenty minutes' climb from the land-

ing slip to the house Hugh Blayne had christened "The Apex," and the December dusk was falling when she lifted the knocker on its door.

Hugh, his gaunt face made thinner still by his pointed beard, opened it to her. She told herself that the gray emptiness of the big room that took almost all the lower floor of the house spelled peace and good taste to her strained nerves. She shook hands with Hugh cautiously—she could never rid herself of the amused feeling that he might break at her vigorous touch.

"How is Mabel?" she was asking, just as Mabel herself came in from the tiny kitchen.

"My dear girl," Hilda began again, and then seeing how white and tired and pitifully slender she looked, in her straight lavender gown, stooped to kiss her. Demonstration was rare between them; though, since they had tied for their class medal, they had counted each other as best friend, and Mabel's look of faint surprise made Hilda feel uncomfortable and rebuffed.

"When I saw these boxes in the window I remembered your passion for candied fruit," she said, searching her suit case for the square package, "and I hoped it might have even survived being married to a poet."

Then, without waiting for Mabel's murmur of thanks and deprecation of extravagance, she climbed the stairs to the little gray cell of a room that was always hers when she stayed there. It was most unreasonable, she told herself, that this should be the first time she had resented the lack of hangers in its closet. But what was one to do with one's new long coat? A chair simply would not serve as substitute. She unpinned her hat, prodding the pins into the cushion resentfully, and went down to supper with barely a glance at her hair.

IT WAS a somewhat dreary meal. Hugh, abstracted as usual, said nothing himself, and paid little heed to the things said to him. Mabel, in the relief of having someone to whom to talk frankly, spoke chiefly of the deficiencies of the slatternly maid who condescended, now and then, to aid in serving them the meal. She turned her fault-finding, at last, from the servant to Hilda herself.

"I do wish you weren't connected with that architect's office. I admit, of course, that it's less philistine than a stock broker's, for instance, but you're growing hopelessly business-like, even in respect to your clothes. I don't

(Continued on page 113)

## GETTING READY FOR SCHOOL

By Harriet Hunting Pierson

When I'm fixing off for school,  
Shortly after eight,  
Not a minute's time to spare,  
'Fraid I will be late,  
Then from out the sitting-room,  
Or some other place,  
Mother always calls to me,  
"Have you washed your face?"



When I'm hurrying like mad,  
Then I hear her say,  
"Have you brushed your teeth, my child?  
Do it right away."  
Then she comes and looks at me,  
Before I'm fairly through:  
"Why, you haven't combed your hair!  
I'm surprised at you!"

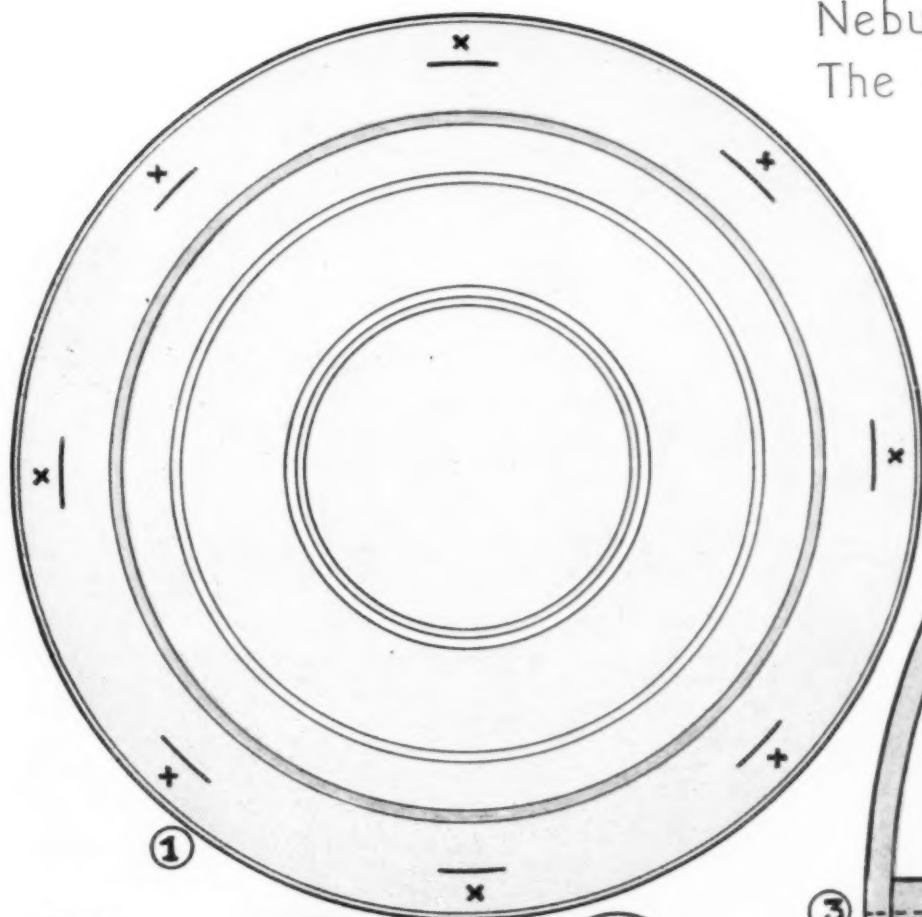


And another thing she asks  
Whether rain or shine:  
"Have you cleaned your finger nails?  
It is nearly nine."  
Then it will be, "Wait, my dear;  
Do tie up your shoe.  
What a dirty handkerchief!  
That will never do."

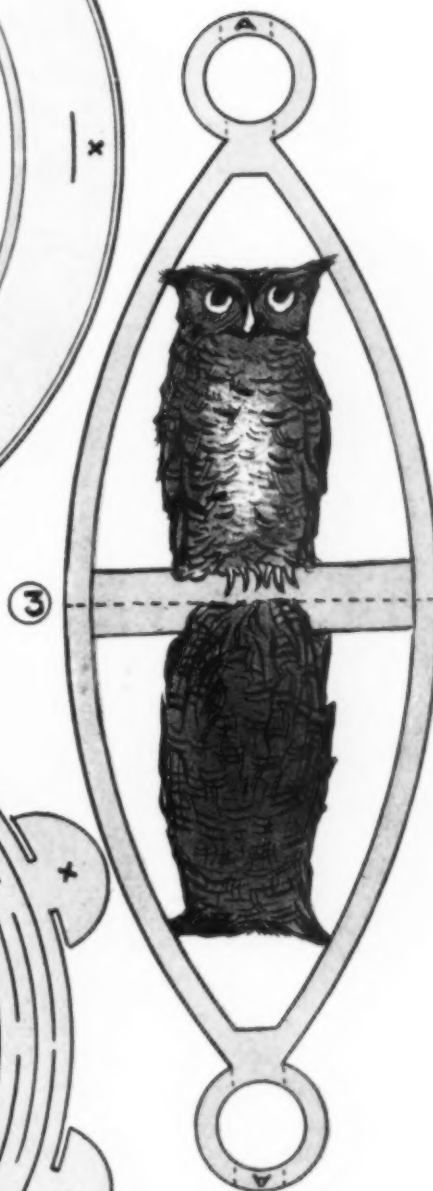
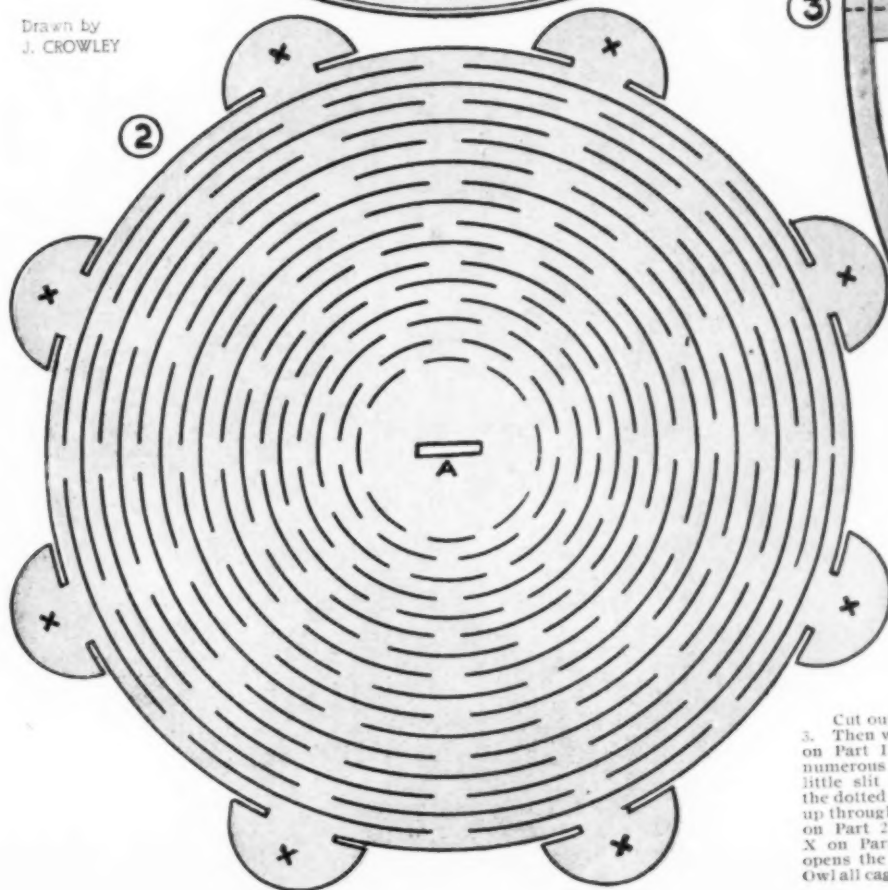


So it goes till I am tired,  
Say, it's funny, though!  
Don't see why she always wants  
Everything just so.  
When I think I'm ready, then  
She is sure to call.  
Wonder how I ever do  
Get to school at all!

# Nebuchadnezzar The Captured Owl



Drawn by  
J. CROWLEY



## DIRECTIONS

Cut out each of the three parts marked 1, 2 and 3. Then with a sharp penknife cut the little slits on Part 1, marked X. Next, carefully cut the numerous circular lines on Part 2, and also the little slit in center marked A. Fold Part 3 on the dotted line, and insert the two rings marked A up through the slit A on Part 2. Insert the tabs X on Part 2 down through the corresponding slits X on Part 1. Gently draw Part 2 apart, which opens the bars of the cage, and you will have Mr. Owl all caged, with a ring by which to hang him up.



# COMMON SENSE ABOUT THE BABY

## When and When Not to Send for the Doctor

PART III—By ANNA SCHMITZ, R. N.

Graduate of the Long Island College Hospital Training School for Nurses



**T**O KNOW when to send for a doctor is often a puzzling question to a mother. Just where undue nervousness ends and proper precaution begins is difficult for her to determine. But a baby's mechanism is very delicate and sensitive, and it is well to err on the side of too much caution. Certainly, if any symptom which a mother does not understand makes itself evident and persists, she should have a physician.

Too much fussiness is bad. In the case of a little cold in the head, slight irregularity of the bowels, a very infrequent colic, home remedies and common sense will often save worry and a doctor's bill. But if the simplest of these complaints occur repeatedly and do not yield to treatment but increase in degree, a doctor should be called and the trouble checked.

Some mothers make life a burden, and their baby a nuisance, by over-anxiety for fear it may come in contact with some stray germ. The child is bound to have some germs reach its mouth. But if its digestive apparatus is in good working order, they should do no harm—absolute cleanliness in regard to its food, and the free use, twice daily, of the boracic solution mentioned in an earlier article of this series, should fortify a child against a stray germ on some chance object which it might touch.

One of the most imperative precautions against sickness in a baby is care of the bottles and nipples. Many a mother thinks her nurse is doing just what she has been told when she is really slighting her responsibilities shamefully.

**I**F A baby is allowed to drink with its milk the accumulated poison which will unquestionably settle in a bottle nipple if not most carefully washed, it cannot escape being ill. I have often been appalled when nursing a very small infant in a family to discover that the eighteen-month-old brother or sister was being fed from a nipple half filled up with poisonous curds from previous feedings.

All the utensils used in connection with the baby's food should be kept and washed separately. Before the food is prepared daily, bottles, dipper and spoons should not only be washed with soap and water, but should be boiled, and the measuring glass and mixing pitcher scalded with boiling hot water.

There should be a nipple for each bottle used in the twenty-four hours. These should be thoroughly washed and boiled once each day, and kept in a covered tumbler ready for use. After the baby has emptied a bottle, both the bottle and nipple must be thoroughly rinsed, the bottle filled with cold water and the end of the nipple placed in the neck of the bottle. This nipple, of course, must not be used again till once more boiled. As the child grows older and uses barley water or cereals, a double boiler and strainer for this use only should be provided.

Colic is caused by indigestion, and may indicate that the food is at fault. A simple remedy is the injection of a half cup of warm water into the rectum. A soda-mint tablet dissolved in a half ounce of warm water fed to the baby from a bottle will often relieve the pain.

Never use paregoric or any form of soothing syrups except when ordered by a doctor. Disregard of this rule may prove very serious—retarding a child's development and otherwise injuring it.

**B**Y the fourth week a baby's bowels should be regulated and move twice daily. Before it is a year old it should be trained to use a chair, and its bowels to move at a regular time daily. If there is any trouble in this connection which a small dose of castor oil does not correct, by all means consult a physician.

Head colds in the infant are not serious, and usually only amount to "snuffles." For this, squeeze a little white vaseline from a tube into each nostril, and hold the head down so that it will dissolve in the nose.

In the case of a cough which lasts for any length of time, the doctor should be called.

A tiny pink rash coming with heat, can be alleviated by adding baking-soda to the bath water. After patting the skin dry, use carbolic talcum powder freely.

A creeping child will often pick up things and swallow them. If this happens, do not get panicky and give medicine to move the bowels. Nature will take care of it, and it will pass off more easily if the intestines are filled with solids rather than if their contents are liquefied by a cathartic.

If a child is choking, pick it up by its heels, let its head hang down and the little trap at the back of the throat should immediately dislodge the foreign substance.

Bowed legs are caused by lack of proper nourishment in food, and consequent weak bones. A child with such tendency should be kept off its feet till a doctor can prescribe for the bone treatment and outline a proper diet.

**A** CHILD who breathes with its mouth open, snores when asleep and looks drawn and pinched, has a third tonsil, or adenoid. This should be removed by a throat specialist as soon as possible.

When a child has a convulsion, its muscles become rigid and twitch—a physician should be sent for at once. In the meantime the child should be placed immediately in a warm—not hot—bath, and iced cloths applied to its head. Do not even wait to undress the child.

Before leaving the subject I want to reiterate to mothers not to allow themselves to become over-anxious and fussy. I have seen so many women make themselves very unhappy and more or less ridiculous by exaggerated fears, to say nothing of the discomfort caused to family and friends by the atmosphere of continual apprehension and anxiety.

In one family where I stayed a month the mother seemed to be haunted by the fear that her baby might come upon a germ. The child had but two sadly faded toys, which were boiled each morning and gingerly handed to him; if he dropped one, it was snatched up and boiled again while he sat pensively waiting. A friend who used to be at the house a good deal was fiercely reprimanded when she put in his hand a pretty silver bangle which, bored by the monotony of his two much-boiled playthings, the youngster craved. She insisted that if the baby ever did happen to get a germ, instead of digesting or otherwise disposing of it calmly and harmlessly he would promptly have a spasm. And when I met her a year later she said: "Whether that baby ever did get a germ or not history does not record, but I have always felt that the reason the poor little fellow has developed crossed eyes is because he has been looking so hard both ways at once trying to avoid them."

Of course the friend may be somewhat extreme in one direction—certainly the mother was in the other.

One of the funniest things I ever saw on this subject was a poem published somewhere. The verses were full of how this was boiled and that was boiled, and each one ended, "But we can't boil his thumb." Be conscientiously clean in the ways mentioned throughout this article, and then don't worry about chance germs. We can't possibly avoid them all, and they are by no means all deadly. Let *Common Sense* be your watchword in rearing the baby!

# THE HOME MAKERS AND WHAT THEY DID

Part Two——By Rena Cary Sheffield



THEY bought the place. Already it seemed home. They went over every nook and cranny of it. Queer little stairs led unexpectedly here and there into the bedrooms on the second floor. "A level-headed family must have lived here," Helen said thoughtfully, "for it would require an alert and steady brain to remember not to fall headlong down them. And the doors are so narrow that the former occupants must have been very thin, don't you suppose so, Dick? We'll have to go through them single file, and there are so many doors leading everywhere, that I guess they were made to escape from, when the Indians swooped down unexpectedly."

"My dear, I shall have to teach you history. There were no Indians around loose when this house was built."

"There's a perfectly good Indian around now," she laughed, hugging his arm.

"Well, I'm not looking for scalps, anyway; I'm looking for furniture to put in the house. We had better get all we can here in town from the local dealers, before we send away for anything."

The kitchen utensils were all sent up after a morning spent in shopping, and also a dining-room table and six chairs bought second-hand at an auction room for twenty dollars. They were such things as could readily be picked up at any time for very little money. The table was of weathered oak, and the six chairs to go with it were of the same wood, with brown leather seats.

A double folding couch crowded in the space near the broad-silled window. It was covered with brown monk's cloth, and the pillows were of homespun and brown holland.

Big cretonne hollyhocks flowered over some of the gayer ones. A nice, pine, woody smelling one snuggled in among the others.

It was like camping out, the first few weeks, but they scorned the implied discomfort of living in two rooms, while the house was being decorated.

Every morning Richard Blaney left early for business, and got bulletins at night as to how things were progressing, with practical demonstrations of added coats of paint and forbidden floors that he could look at reverently from a distance, but not step upon. Helen meanwhile got cretonnes and curtain materials and busied herself stitching away at the valances and cushion covers and bedspreads, and hemmed dish towels while she directed and oversaw the work.

THEY planned each room ahead, approximating the cost of the furniture. In that way the color schemes were decided upon; and a chart drawn in a crude way designated the different positions of the things. They hired a painter by the day. He planed down the rough floors, and gave them two coats of wood-brown paint. This, rubbed over weekly with equal proportions of linseed oil and turpentine, made an excellent finish and background for the rugs. The labor cost twelve dollars. There were to be no carpets, Helen declared, as they meant back-breaking to clean, and were stuffy.

The woodwork was already a soft hickory-brown color. The walls of the dining-room were covered, where the paneling did not come, with imitation Japanese grasscloth. This required four double rolls of domestic paper, at 80 cents a roll, to fill in over the high base-board.

The dining-room in gold and brown tones was to answer, for the time being, as the living room, also. The paper chosen was of a wood-brown color. Cream madras curtains with yellow hollyhocks hung at the windows. This took five yards at 60 cents a yard, which allowed for a pretty valance along the top. Woven rag rugs, such as our grandmothers used to have, were eventually to cover the floor.

THE bricks of the fireplace were burnt brown, and toned in with the wall paper. The ceiling was in deep cream, produced by mixing yellow ochre with the calcimine. A little corner table was secured for the remarkable price of \$1 and stained to match the other things. A local carpenter made, out of a kitchen table, a china cabinet, adding an upright body with two shelves and two little doors. It cost \$5.75, including labor and wood and brown stain. A serving table of like lines was bought, and two separate shelves swung above it. This also was stained, and the completed price was \$3.

Helen sent to New York for a brass teapot and a repoussé brass wall plate, also a fire shovel and tongs that she had seen advertised. An old-fashioned kitchen clock and a broken sundial plate had been left in the house. The sundial plate she put away, having no appropriate place for it, and the clock, a slim glass vase and a copper urn she arranged judiciously on the mantel shelf. They were inexpensive, but harmonized with the other things. A tobacco jar stood on the table. The good man of her house

smoked. Just beside it was a deep cigar box, and a bit of crystal for posies.

On the serving table she put a large brown crock with a cover. In it were kept doughnuts or cookies for hungry nibbling.

Helen was a born cook. She loved it, and what one loves one usually excels in. It seemed to be no effort to turn out trim little crusted loaves that stood on the kitchen sill until they were cool enough to be entrusted to the bread box. Fruit as it came along

was dexterously turned into delicious preserves and jellies. The swinging shelves down cellar were growing heavier daily, and Dick was more convinced than ever that this idea of home-making was a splendid one. It was a co-existence of compatibility, in which they shared with each other all they had. He thought the dishes too much labor for her to carry back and forth to the kitchen, so he bought her a portable tray and stand for \$2, in which they could be stacked up and all taken at one time. This domestic burden he shouldered for her, until she discovered that putting the tray-stand on block wheels solved the difficulty perfectly.

"Dick," she would say protestingly, "you work hard at the shop all day, and your home must mean rest to you—a place where you are *you*, where there are no boundaries to confine you, no inharmonies to jar you, no work that is not of your own choosing. I'll be your little third



"THERE'S A PRESENT FOR YOU OUT IN THE GARDEN," HE SAID MYSTERIOUSLY

rail that runs things here, to save you bother after office hours."

There was much of the mother in her and much of the child. She had saved through all the years her first little doll's trunk. This was weatherworn and old, but it fitted in under the china cabinet, and gave a quaint touch to the room. In it they kept the housekeeping emergency money. This was his idea, and every week a little was added to it.

A brown casserole, filled with pebbles, stood on the window sill, and Chinese lily bulbs filled it. Her work basket and their best loved books kept it company.

The bedroom had the same brown woodwork and floor. It was to be the guest room. From cuts of furniture in the catalogue of an eastern store, where they carried furniture of excellent design, they selected a wood-brown chest of drawers costing \$9.50, a small rocker for \$1.50, a straight, high-back chair, \$2.50; twin four-poster beds of Colonial construction, \$15 each. The mattresses were of a good quality of felt. The good felt mattress they thought was better than a medium priced one of hair, as the only sort of hair mattress really desirable was beyond their means for the time being. The mattresses were \$8 each.

Their bedroom walls were of blue and white. Larkspurs broke up the surfaces like the old-time patterns over which birds fluttered gaily. It took six double rolls at 30 cents a roll. Rag rugs of blue and white looked sweet and clean against the brown floor. Blue and white Swiss curtains fluttered at the windows. A large blue poplin bag dangled from the spindle top of the high-back chair.

**BEDSPREADS** and bolster cases of the same pattern of Swiss as the window curtains, completed the room. The only ornament was a brown wood mirror that hung above the chest of drawers, and the shaving stand that stood like a sentinel by the little dressing table made out of half a sugar barrel, with the top extending six inches all the way around the barrel, and covered with the same material as the curtains, falling in a flounce to the floor.

The hall also had brown woodwork. Helen explained that she wanted their home as serene and lovely as a mountain top, with subdued tones, and a uniformity of color. "It lends distance, and one's mind is not confused. I've always wanted blue walls, a deep Venetian blue that would look like the twilight sky over the hills."

So the walls of the hall were hung with Venetian blue burlap. It was to be the color of the big long living-room, when they made money enough to furnish it. It gave the entrance a cool look. The stairs were left uncarpeted, and their worn condition was suggestive of home. A mahogany table leaned against the wall. The gleam of two rare old candlesticks shone against it. They had been the wedding offering from the men in the shop. The wedding had been so hurried and unsuspected that many of the housefurnishings a bride usually gets were lacking. According to her plan, the three second-story bedrooms were evolved after flower arbors. The largest one was given two coats of dove-gray paint. All the woodwork, even to the floors, was included in this. A beautiful English paper, covered with a gray trellis, over which trailed wisteria and silver-green clusters of leaves, started at the baseboard and covered the entire walls and ceiling.

White muslin curtains, cross-barred with lilac cord, hung at the windows, which were too far indented to have other heavier ones of a contrasting shade. The floor covering was a green Crex rug the shade of the wisteria leaves, costing \$9.25. From the same eastern firm they bought a little gray set of furniture. This firm enameled pieces to order and sent them a color chart to compare shades before deciding. It made possible the almost impossible trick of uniformity in furnishing at a minimum cost. The bedroom

things were all light in construction, and all the articles, including the big double bed of satin-gray finish, came within \$75.

**HELEN'S** purpose had been to have things that looked spotless and were easy to keep so—things that she could move readily about, and no draperies to obstruct the sun. Even when the wisteria faded, it would blend soothingly with the gray and green, and be lovelier than at first.

The front room across the hall she thought over for a long while. That was to be the nest room. "Birds build in the tree tops," she confided to Dick, "because the color green is restful and not hard on the baby birds' eyes. Of course we must select something pretty in the way of paper that has no arsenic in it."

They finally decided on a forest-green cartridge paper, green woodwork to match and green willow furniture. Venetian blinds dropped from the windows, and were easily rolled up out of sight. Over them hung a valance, and side curtains of fish net, to let through all the air possible. Soft rag rugs of green and rose made a harmonizing effect with the room across the hall. The chair cushions were a wild azalea pattern. The trimmings of the little single green enamel bed were snow white. The dresser was green enamel to match the bed. It was like going into a forest to step inside of that room.

The other room was to be a guest room until a servant could be afforded. The walls and ceiling were of white moiré paper, with a deep border of red field poppies around the top.

**A** RED and white woven rug stretched out in front of the bed. The few comfortable pieces of furniture were of white enamel. A good reading lamp was the sole ornament, except the white linen covers with hemstitching. The towels were initialed in scarlet. "It keeps them separate from ours," she explained, "and it is sweet and comfy, isn't it? You see." Helen said wisely, "people who cook and work hard all day for other people love to have pretty things of their own. I made this little room as inviting as if it were for myself. It had to be cheerful. That is the keynote of this home—No growlers allowed. It disturbs one's happiness." She smiled such an entrancing little smile that her husband wondered how anyone could be coaxed into growling where she was.

He, likewise, was beginning to discover that it took more than dollars and cents to make a home; more than wall papers and floor coverings. It took kindness and a thoughtful understanding of what the other wanted; it meant a daily pooling of interests.

"It's this way," Helen explained to him one day seriously, "loving people is a business as well as an art, and as I don't want to be a dilettante in anything, I'm studying the newest ways to make you happy, Dick; and when you play back as you do, it makes it so much more interesting."

"See here!" he said teasingly, "are you sure you're perfectly well?" Then, mysteriously: "There's a present for you out in the garden. I know women like to select their own things, but it did not seem that there could be many varieties of this, so I risked it."

**HE** LED her into the garden. Swinging there, just outside the big open window of the dining-room, was a rush bird-cage.

"It's a goldfinch, my dear. I got him with the rest of the fixtures, and, do you know, the whole outfit for our home has cost a little less than \$300?"

Helen laughed happily. "And do you know, Dick," she concluded, "that for a beginner you are very good at understanding?"





# MAKING THE HOME PLACE PROFITABLE

## SECOND ARTICLE

Ways That Have Been Tried Successfully in Raising Turkeys, Gathering and Storing Garden Truck and Tucking in the Plants for the Winter

By KATE V. SAINT MAUR

**T**HE home place large enough to be designated as a farm should raise turkeys, they are so profitable and in such demand during the holiday season, when housewives always need extra money. Of course, I know most of my readers will exclaim about their being difficult to raise, but truly they are no more so than any other kind of poultry. They have their own special idiosyncrasies, to be sure, like all other creatures, but the idea that they require supernatural care is quite absurd.

I really believe that this erroneous idea is at the bottom of all the trouble, for people fuss and cosset young turkeys into semi-invalidism. I have kept turkeys for twelve years, and never found them difficult; in fact, I don't know that they have given me so much trouble as ordinary chickens. So my advice is—keep turkeys!

Even if you don't care to raise them in large quantities for market, a pair, or even one turkey hen, is sure to raise six or seven birds, and the sale of the two or three extra ones would pay for feed and leave a surplus to cover some of the extra good cheer desired during the holiday season, when guests are many.



Start by buying a trio—one Tom and two ladies. Get the male bird from some place far removed from the home of the females, so that there is no danger of their being related. It is best to buy from a large and reliable breeder rather than from an ordinary farmer, because the professional breeder is more likely to have kept up the vitality of his stock, and it is most important to get strong, healthy stock to start with. On the constitutional vigor of the parent birds depends the health of the future stock.

My reason for advising you to purchase now instead of waiting for next spring is threefold. First, breeders have more birds on hand; hence you are likely to get better specimens. Second, the birds will have had time to become accustomed to their new home before mating season. Last, and perhaps most important, the birds will be under your own management for the winter, and the food they receive during the months preceding the laying season has much to do with the fertility of the eggs and the strength of the young ones hatched.

Before purchasing birds, arrange a shelter for them; if possible, at a distance from the rest of the poultry houses. Any sort of a rough house will do for turkeys, but it should be large. We have a house made of slabs lined with tar-



One of our turkey hens laid forty eggs this year. Eighteen were set under common hens, seven put into an incubator, and fifteen left with the old turkey herself. The hens hatched fifteen chicks, the incubator six, and Mrs. Turkey every one of the fifteen eggs. Of those hatched under hens, two were killed and three lost. The incubator chickens were given to the hens to brood, and two disappeared. The rest are all right. Mrs. Turkey killed two of hers by stepping on them; the remainder are strong and healthy, and as they are now over twelve weeks of age, it is not likely that accident or death will assail them. So, you see, from one bird we have twenty-eight young ones, all past the usual age of danger, and surely that is a good demonstration of my assertion that turkeys are as easy to raise as chickens. The question of superiority on the point of profit is unquestionable, when you realize that they forage for most of their food from the time they are six weeks old until three weeks before they are marketed. So they cost no more than chickens to raise to killing age, and bring four times as much, for a chicken roaster will not bring much over a dollar, and it is a poor turkey that will not sell for five dollars.

The front is covered with wire netting; the lower half of the back is boarded up, and the top half covered with unbleached muslin, which keeps out snow and rain and allows a free current of air; one of the things a turkey can't stand is a close house to sleep in. The main house has three compartments, occupied by the old birds, and the thirty-foot addition is used by mother turkeys and their broods. The compartments in the latter are six feet wide and twelve feet deep, so that the birds can be kept in during the wet days of the early summer, and have a splendid room in which to exercise.

Inside the shed or house put up a strong perch not less than seven inches in circumference, and be sure that it is far enough away from the sides of the house to allow the birds to turn around without rubbing their tails against the walls. Turkeys are heavy birds, and have large feet, and cannot be comfortable on a thin, shaky perch.

Keep the birds confined in a shed for a week or ten days after they arrive; during that time let them have a bountiful supply of sharp grit, fresh water and vegetables always before them.

As I said, the matter of feeding during the winter is

most important, and is the rock on which most general farmers founder. Too often birds are left to forage for themselves, or at best are given uncertain quantities of corn, which means that they become either miserably thin and debilitated or outrageously fat. In either case, they lack the components which eggs for hatching should possess. Result: weak youngsters which are doomed to die before they are hatched, no matter how much care is lavished on them.

This matter of feeding stock which is to lay the eggs for hatching applies to all poultry. Unless hens are given food containing the elements from which bone, muscle, and blood are created, the embryo chick will be deficient in health and vigor.

For this reason, turkeys, no less than other poultry, are fed with special reference to supplying the ingredients most needed by the bird-to-be. Breakfast consists of chopped clover or alfalfa, which has been steamed over night. To every two quarts, one quart of ground feed (equal parts of corn and oats ground together) and half a pint of dried beef scraps are added.

When the ground is covered with snow, they have a lunch at noon of kaffir corn, barley, or oats. At night they have whole corn when the weather is very cold, but as soon as it moderates in the spring, the amount of corn is decreased, wheat being used in its place. These are the regular rations from November to April. After April first, the beef scraps are entirely omitted. Three weeks before the birds are to be marketed, they are fed quite heavily with corn mash and bolted wheat, and given milk instead of water to drink.

Care of baby turkeys we will leave until spring, for there are lots of things needing attention in the garden and fruit patch, and it is so much better to have things cleaned up before the snow falls. First and foremost, if you ever have any idea of changing the location of the vegetable garden, or of making a new asparagus or berry bed next year, have the ground plowed or spaded up now, for the action of the winter frosts and thaws will sweeten and mellow the soil, and put it into good condition for spring planting.

Meanwhile, heavy frosts are due in October, especially in the northern states, and it is wise to take time by the forelock in the matter of gathering and storing vegetables.

Is there anything that can give one greater satisfaction, more of a sense of well-being, and of the rewards of thrift well earned, than the heaped-up cellars and attics and bins, crammed to overflowing with all the good things of harvest time? Abundance of cheer and comfort there, to last through the long, hard winter! Visions of happy evenings, with the corn popping and the apples roasting by the fire, while the wind roars down the chimney; foretastes of savory breakfasts, of country sausage and griddle-cakes floating in syrup, that shall give us warmth and energy to encounter the cold outdoors; and fulsome thoughts of bountiful, leisurely dinners. There is joy in the thought that here are the products of our own labor, and of our own home place.

Did you ever take a harvest journey through the house? Of course you have! Down from the spicy attic, where our nostrils quiver at the scent of the drying herbs and fruits—to be used later to make oh! such dressings and desserts—on through the first floor, where the bulbs are all ready in their jars, waiting to blossom forth at Christmas time, and the flowerpots hold some of the best of the garden's treasures, to find oneself at last in the thrifty cellar, storehouse of the staples: the mellow, tart apples, the golden pumpkins, the potatoes and cabbages, and all the other sturdy good things that will cheer our hearts, and, done in fancy guises, grace our boards on the year's great feast days.

And now, how to keep them in the best condition, and without fear of spoiling? That is the question!

We have three tiers of troughs running the full length of two sides of our cellar. They are a foot wide and deep, made of common boards, and fastened to the walls, with fifteen inches of space between the tiers. About an inch of sand is spread at the bottom, and then such roots as carrots and parsnips are packed to stand upright, and sand filled in all around them. This excludes the air, and prevents the shrinkage which usually takes place when they are thrown higgledy-piggledy into a bin.

Should you have a cement cellar which is very dry, one or two bowls kept full of water will supply moisture. If, on the other hand, it is a damp earthen floor, stand pans filled with lime in the corners, renewing every few weeks during the winter.

If there are many peas or string beans still on the vines, pull them up and hang by the roots in a dark shed or cellar, safe from frost. They will keep fresh for two or three weeks.

Pumpkins and winter squash will keep better if gathered and placed on a board, an inch or so apart, and left in the sun to thoroughly ripen, of course covering with bags or hay at night. Dig up endive, keeping plenty of earth around the roots, and set close together on the cellar floor. Celery must be thoroughly roofed up in the garden, or taken and packed in the cellar. If the latter course is to be pursued, spread soil to the depth of about nine inches along one side of the cellar. Dig up the celery, allowing some of the soil to remain around the roots, and set up each plant upright on the soil in the cellar exactly as it is expected to grow, only close together. Three plants can stand abreast in each row; then put boards up on edge to make a partition, otherwise the celery is apt to sweat and decay. Cauliflower and parsley sprouts should be pulled up by the roots, and hung head downward from the ceiling of the cellar. Pull up cabbage in the same way, and pack in rows, two or three abreast on the cellar floor, so that they will be convenient to get at when the outside ground is frozen. The main quantity of cabbage for poultry should be stacked head downward in a conical heap in the garden, and covered with earth, straw and brush.

There are usually more green tomatoes on the vines than can be used for pickles and sauces. It is a good plan to pull off the full-sized ones and pack them in shallow boxes, with paper between the layers, keeping in a cool, dark place till late in the season; then bring a few at a time into the light of a sunny window or a warm room, and they will quickly ripen.

If it has not yet been established, commence a compost heap at once. Dead leaves, seeds, clippings from the vegetable and flower garden, small seeds and all such addments, piled in alternate layers with cow manure, and kept moist in some out-of-the-way corner, will decay quickly, and furnish just the right fibrous kind of fertilizer to mix with light soil for potting mold, which should be stored under cover for use during the winter. It will be needed for house plants and seed-boxes.

Of course, every one will want the home to be pretty as well as practical, so the flower garden must not be neglected. In many places the ground will still be soft enough to permit the planting of crocuses, snowdrops and jonquils, and such shrubs as syringa, snowball and lilac may be planted. Sheathe the tender and half-hardy roses in straw; decide where you want sweet peas next year; dig a trench two feet deep, mix fine well-rotted stable manure with the earth, and replace in the trench. Then sow the seeds, burying them from two to three inches deep. Cover as weather makes it necessary.

Summer flowering bulbs must now be carefully dug up. Don't cut or pull off the stalks until they are withered or dead. Then take them off about an inch from the bulb, using a sharp pair of scissors. Tigridias and ismenes should be lifted before there is any danger of frost touching them. They keep best when planted in boxes of soil which can be kept in a warm place. Ours go into the back of a large cupboard by the kitchen stove. Gladioli would not be hurt by a slight frost. Spread them out in a sunny place to dry, then put in paper bags and hang up in the garret.

Canna bulbs are the most difficult to keep over safely. Cut down the tops, and cover quickly with leaves or straw, placing a board raised slightly higher at one end, to insure water running off. Don't dig up until late in November or early in December, according to the season. The purpose is to keep them in the ground as long as possible; but, of course, they must not stay where there is any danger of its freezing below the immediate surface. Plant them in boxes of earth, and occasionally sprinkle over lightly, if the earth shows signs of being dry during the winter.

Narcissus, jonquils, and lilies should now be planted in pots, watered copiously, and placed in a dark cupboard to root, if the flowers are wanted at Christmas time. Leave them in the dark for four or five weeks, or until they have made a good growth; after which, bring them into a subdued light for about a week before moving into the full light of a south window.

*Note—Additional information as to the raising of turkeys and the gathering and storing of vegetables for the winter will be given under the direction of Mrs. Saint Maur if a stamped, self-addressed envelope accompanies the request. Address, The Home Place Editor.*



## Evening Gowns Worn at a Paris Reception

By Anne Overton

I AM in such a hectic condition of excitement over the lovely gowns I have to tell you about this month that I am going to be reckless with my good old English professor's rule forbidding me to begin my letters with *I* and my sentences with *the*, and start right in to tell you about them as fast as I can. The illustrations will give you only a faint idea of the beauty of those dresses. The four of them were among the many handsome gowns worn at Mme. Dunin's reception. I am sorry I did not get more of them, but you know you don't like to go around snapshotting people at your friends' parties—now, do you? I did manage secretly to make some rather accurate pencil sketches, and these I supplemented afterward by my very good memory for details pertaining to dress. What I am giving you are some of the best examples of the styles especially favored by well-dressed French women.

I was so glad of the chance to see them, and was thankful to my dear little friend, Mme. Dunin, for inviting me to her party—a farewell reception to her friends before going to the Riviera for the fall and winter. I gave you before, you remember, a description of her lovely home on the Avenue de l'Alma. Some other time I will tell you all about the party, but today I can only think of the costumes, so I might as well get them off my mind. The richest of

lace, the filmiest of gauze and chiffon, the handsomest of fur and the most gorgeous of jewels were gathered together to adorn those splendid women. Accordion-pleated skirts, both short and en traine, are worn, you see. Very stylish are the long lace sleeves extending well down over the hand. Quite new is the lace court train, if such it may be called, and very becoming, too, are the sheer widths which fall from the shoulders and spread in fan shape from choux of velvet near the skirt hem. I haven't time now for a full description of all the features; but I do just want to mention the new jeweled trimming, pearls or diamonds wired together and bordering fichus and tunics.

The jewels are held in a fine, almost invisible platinum setting which gives the stones their full value. When you see them glittering on a dress, flashing a different-colored light with every movement of the wearer, you think of the mines of Golconda, of Aladdin and his palace, and all the gorgeous things that you ever read about in your childish years. We are quite Oriental in our fondness for precious stones, just now. Bands about the hair are wound with strings of pearls, and great topazes sparkle in headdresses that remind you of the turban of a great Mogul. All these things I have tried to show you to give you an idea of how to have your evening dresses made.





4913-4909-4959

4889-4919

4915-4917

## CUTAWAYS, PLEATS AND SIDE-CLOSING EFFECTS

For descriptions and small views see page 38



4955

4929

4937

SPLendid TYPES OF SEMI-PRINCESS DRESS

For descriptions and small views see page 38



4908

4952

4914

4959—Fur Set

4944

## A Page for Misses and Small Women



4908

**NO. 4908, MISSES' DRESS (15 cents).**—This model may have either of the two popular Robespierre collars illustrated and can be developed as a street costume or for the house. Serge, corduroy and the more mannish materials are suitable. The waist features a new and attractive form of the cutaway peplum, and gives a suggestion of the Russian blouse. However, the peplum may be left off, if desired, as shown in the small illustration. The pattern is in six sizes, from thirteen to eighteen. Size fifteen requires three yards and seven-eighths of forty-four-inch material. The five-gored skirt measures two yards at the lower edge.



4952

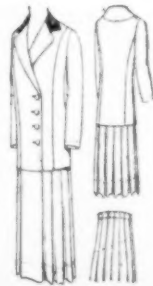
**No. 4952, MISSES' DRESS (15 cents).**—Shows pleats in their latest and most attractive form. Suitable for silk and heavier materials also. The small illustration shows the waist developed in a smart blouse effect, and this, worn with the two-piece pleated skirt, makes an attractive shirt-waist dress. The soft collar is most up-to-date, and nothing could be more comfortable for the school-girl. The pattern is in five sizes, from fourteen to eighteen years. Size sixteen requires five yards and one-half of forty-four-inch material. The skirt measures three yards around the bottom.

**No. 4914, MISSES' DRESS (15 cents).**—Brown satin was used to develop this smart design, but for everyday wear serges, ratines and whipcords are equally appropriate. The collar shown in the large illustration is an especially graceful one, and features the one-sided effect. The most satisfactory material for collars and cuffs is black satin. The pattern comes in five sizes, from fourteen to eighteen years. Size sixteen requires four yards and one-quarter of forty-four-inch material. The skirt measures two yards and one-eighth around the lower edge.



4914

**No. 4944, MISSES' COAT SUIT (15 cents).**—A splendid fall model, developed in dark-blue serge, with collar of white ratine. A cut-away line on the coat, and the collar in a new and becoming style are shown in the large illustration. In the small views the coat has the regulation straight lines and notched collar, always good form. Suitable materials are cheviots, serges and the novelty woolsens. The pattern comes in six sizes, from thirteen to eighteen years. Size sixteen requires five yards and one-quarter of forty-four-inch material. The skirt measures three yards at the hem.



4944

For description and other views of No. 4959, see page 49.





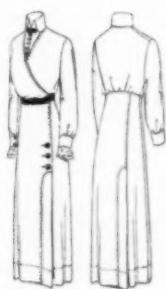
4924

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4922

4926

## Simple Afternoon Dresses for Young Girls



4924

**NO. 4924, MISSES' DRESS (15 cents).—**The waist of this smart model features the new vest effect. The small, pointed revers faced with white satin are quite chic, and they turn back to show only a glimpse of the lace chemisette, which is worn without a collar. The four-gored skirt shows an inset pleat, side front and back. Suitable materials are serge, cashmere, panama, and for more dressy occasions, silk or satin, with either of the two styles of collar developed in a contrasting color. The pattern is in six sizes, from thirteen to eighteen years. Size fifteen requires three yards and three-quarters of forty-

four-inch material. The skirt measures one yard and seven-eighths at the lower edge.

**No. 4922, MISSES' DRESS (15 cents).—**An attractive version of the new pleated skirt is featured in this design. The pleats, which lengthen the six-gored skirt, start from each side of the broad front panel and give the appearance of meeting under the panel in the back. The sleeve is put in plain at the armhole, and may be either long or short. Of course, as the short sleeve is both becoming and very comfortable, many people will continue to favor it, but the advent of the long, tight sleeve is being discussed on every side, and as many of the new fall models show it, the probability is that it will spring rapidly into popularity. Two becoming collars are given, one being just as good style as the other. The model is illustrated developed in striped foulard with black satin collar and cuffs. Other

suitable materials are serge, ratine, panama, and satin. The pattern comes in six sizes, from thirteen to eighteen years. Size fifteen requires four yards and one-half of forty-four-inch material. The Skirt measures three yards at the hem.

**No. 4926, MISSES' DRESS (15 cents).—**This design shows the broad collar turning back from the chemisette, which is quite new and very smart. The small illustration shows the high-necked view. This view of the dress has such an entirely different appearance from the other illustration that it might almost be another design. Nothing could be more appropriate for the high-school or college girl to wear in the classroom. If made of a dark novelty woolen mixture, a braiding design at the side would form an attractive finish. A row of buttons covered with the material or silk, and silk-bound buttonholes, also make a smart trimming. The three-piece skirt may be gathered or pleated at the back. Suitable materials are serge, panama, corduroy, diagonals or satin. The pattern comes in six sizes, from thirteen to eighteen years. Size fifteen requires three yards and three-quarters of forty-four-inch material. The skirt measures one yard and five-eighths around the bottom.



4926



4922



## SMART EFFECTS OBTAINED WITH FALL MATERIALS

**NO. 4911, LADIES' WAIST WITH GUIMPE (15 cents).**—By means of the smart little touches featured in the styles of today every gown becomes individual. This is especially true of this waist, with its sleeveless guimpe and graceful lace collar. Ermine bands seem the most fitting garniture for such a royal-purple broadcloth costume and the design of both waist and skirt (the latter, Ladies' Four-Piece Skirt No. 4923) is especially adapted to feature this form of embellishment. The guimpe is made of fine shadow lace, brought into accord with the dress by the row of tiny purple buttons down the front. The color is given its true value by a velvet girdle and narrow folds outlining the V-shaped open front of the blouse. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. To make the waist in size thirty-six will require one yard and seven-eighths of material forty-four inches wide, and one yard and a quarter of twenty-seven-inch material for guimpe.

**NO. 4923, LADIES' FOUR-PIECE SKIRT (15 cents).**—Skirts either wholly or in part pleated have been all the rage in Paris since the early summer. The style is meeting with pronounced favor in this country as well, and some of the best fall models are displaying this feature. The good effect of this construction is apparent in the design, combined with waist No. 4911, in the dress of purple broadcloth. Satin, velvet, corduroy, cheviot or serge may be made up also in this form with good effect. The pattern is obtainable in five sizes, from twenty-two to thirty inches waist measure. Size twenty-six requires three yards and three-eighths of forty-four-inch material and measures two yards and three-quarters at the lower edge.

**NO. 4939, LADIES' COAT (15 cents).**—Coats as well as costumes follow closely the changing tides of fashion, and the designs are gaining constantly in beauty and style. This one is strictly up-to-date, and with either of its two collars, straight or cutaway lines of the front, and two lengths, thirty or thirty-four inches, will find approval with varied tastes. In the view on page 35 it is worn with skirt No. 4915, both made of brown striped cheviot. The collar is of velvet, in a deep shade of brown to match the darker pin stripe in the material. Corduroy, zibeline, velvetina, tweeds and cheviots are all excellent fabrics for the development of such a suit. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six will require two yards and three-quarters of material forty-four inches wide.

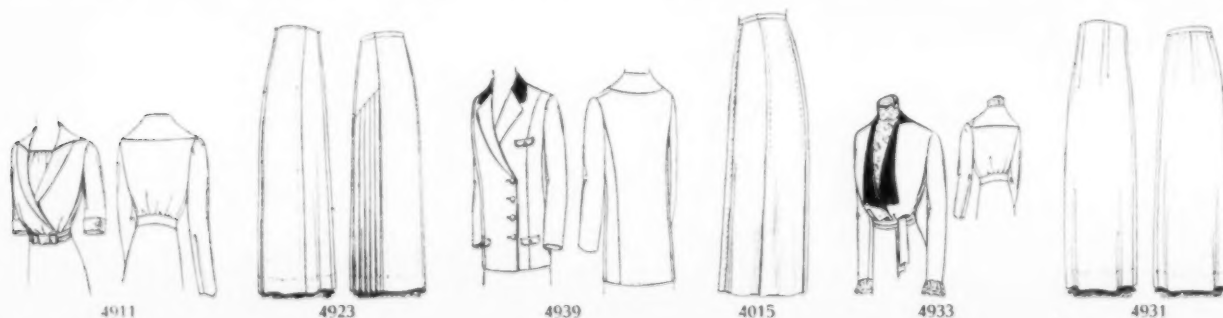
**NO. 4915, LADIES' SIX-GORED SKIRT (15 cents).**—No matter how smart the coat, a chic suit is impossible of achievement unless the skirt is in perfect keeping. With this six-

gored model any coat will become distinctive, as one can judge from the illustration of the brown striped serge suit opposite. The lines of the front gore accord well with those of the coat, No. 4939, used with it in this combination. The back of the skirt is cut in the universally becoming panel form, and all the seams are tuck seams. Corduroy, velvet or any good suiting may also be used for the skirt. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. To make it in size twenty-six requires two yards and three-quarters of forty-four-inch material. At the lower edge the skirt measures two yards and a quarter.

**NO. 4933, LADIES' WAIST (15 cents).**—A clever plan for the front makes this waist a canny example of modern dressmaking. The revers may be worn as extensions of the front as seen in the blue velvet pieces in the satin costume in which this waist is combined with skirt No. 4931. They may also be turned back to form the directoire revers illustrated in the small view below. The chemisette is of shadow lace and the white satin Robespierre collar is strapped across the front in popular fashion with black velvet. This model will also develop to advantage in taffeta, or in light-weight woolen goods, as well as in linen or crash if washable materials are preferred. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires one yard and seven-eighths of material forty-four inches wide.

**NO. 4931, LADIES' THREE-PIECE SKIRT (15 cents).**—A model which can be used for either heavy or light-weight materials like this one is most desirable. It is shown with waist No. 4933 in a lovely blue satin gown trimmed with blue velvet, but with equal propriety the same model may be applied to cashmere or serge, or to linen and other tub materials. The waist may stop at the regular line or be worn high, and the fulness may be laid in at the waist in pleats or gathers. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. For a woman of twenty-six-inch waist, two yards and three-quarters of forty-four-inch material will be necessary. Three-quarters of a yard will be required for the short front rever. When finished the skirt will measure two yards around the bottom.

Materials for fall and winter are being shown in tempting variety: serge, both plain and striped, is almost silken in its texture and handsome as well as serviceable. Woolens are thick and soft, and somewhat shaggy in appearance: Shetland and Donegal tweed are in this class. Zibeline, either gray or striped, looks like a frosted or silvered camel's hair from the whitish fibers sprinkled over the surface, and corduroy and velvetina are as rich as velvet.





4911-4923

4939-4015

4933-4931

SMART EFFECTS OBTAINED WITH FALL MATERIALS

FOR DESCRIPTIONS SEE OPPOSITE PAGE





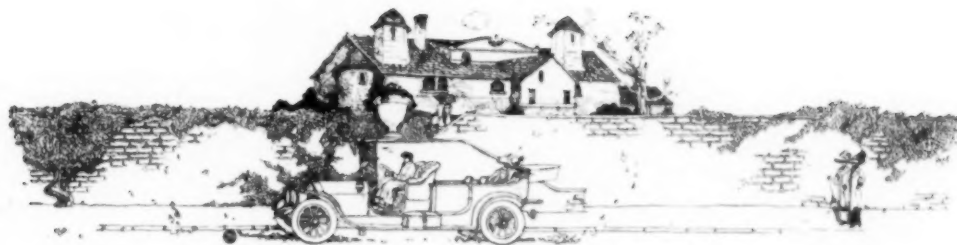
4925-4921

4905-4903

4930-4951-4927

ONE-PIECE FROCKS OF SERGE AND SATIN

FOR DESCRIPTIONS SEE OPPOSITE PAGE



## ONE-PIECE FROCKS OF SERGE AND SATIN

**NO. 4925, LADIES' WAIST (15 cents).—**Blouses open at the throat over lace chemisettes and closing below with lapped fronts are always stylish no matter what the special fad of the moment may be. Just now they are more popular than ever because the various new collars can be so successfully applied to them. This model has good lines which go well with the cut of skirt No. 4921, combined with it in the semi-princess dress of gray cashmere in the group. In this development the collar and cuffs are of white satin and the chemisette of Irish lace. It will make an attractive waist to use with any other skirt for a serge dress. Taffeta and satin are also suggestions for it. The pattern is in seven sizes, from thirty-two to forty-four inches bust measure. To make it in size thirty-six requires two yards of material forty-four inches wide.

**No. 4921, LADIES' THREE-PIECE SKIRT (15 cents).—**The woman who is looking for a stylish but simple model for her cashmere or serge skirt will be pleased with this one. The front is cut in the most approved fashion with side-front closing and inset section below. Its good qualities are seen at a glance in the combination with waist No. 4925 in the gray cashmere costume illustrated on the opposite page. It will give satisfaction in other materials, as satin, serge or broadcloth, and in any good suiting. The pattern may be had in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two yards and three-quarters of material forty-four inches wide. The skirt when finished measures two yards around the bottom.

**No. 4905, LADIES' WAIST (15 cents).—**The woman who selects this design and combines it with the skirt shown in the illustration, No. 4903, may feel assured that she has one of the best costumes of this season. Developed here in black and white striped serge with black satin collar, it is a sensible gown for shopping, walking, driving, and other like purposes. Other materials may be used with equally good results, such as whipcord, Bedford cord, mohair, or zibeline. The black satin collar is cut after one of the late designs and is a charming study of that important accessory. Corded silk, taffeta, silk ratine or moiré are also materials much in use for dress and coat collars at the present time. The pattern for this waist comes in seven sizes, from thirty-two to forty-four inches bust measure. To make the waist in size thirty-six requires one yard and seven-eighths of material forty-four inches wide. Five-eighths of a yard will cut the collar and cuffs; without them, the waist may be very prettily trimmed with an adaptation of Transfer Design No. 340 applied in soutache or coronation braid to collar and waist front and narrow cuffs of bishop sleeves.

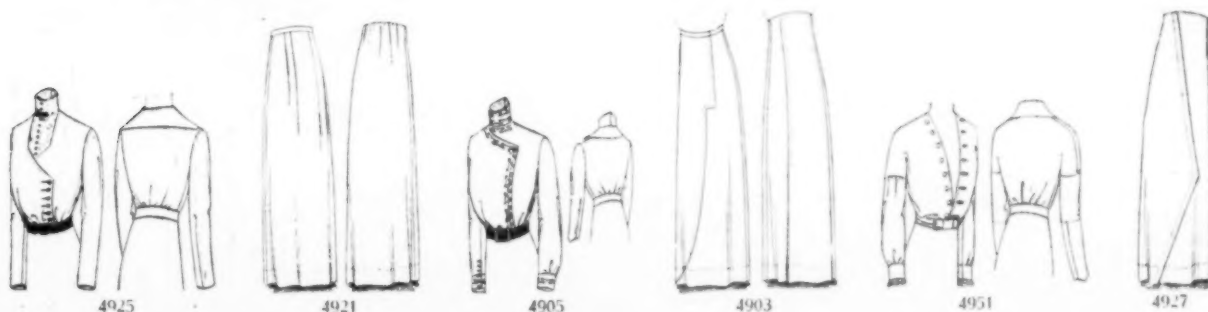
**No. 4903, LADIES' FIVE-GORED SKIRT (15 cents).—**Skirts of this type are very popular for combining with waists to form the semi-princess or one-piece dresses now a requisite of every wardrobe. The front curves gracefully away at the right to show an inset section of a different material, though if made of one kind of goods only, this line may be cut straight to meet the left front, and the inset omitted. As shown here the model is used with waist No. 4905 for a black and white striped serge costume with black satin trimmings. Other materials suggested are chevriot, Bedford cord or broadcloth. The pattern is cut in six sizes from twenty-two to thirty-two inches waist measure. Size twenty-six requires two yards and seven-eighths of forty-four-inch material and measures two yards and an eighth at the lower edge.

**No. 4951, LADIES' WAIST (15 cents).—**In this design the opening of the revers from shoulder to belt to show the smart, new chemisette with Robespierre collar, No. 4930 makes one of the daintiest and most becoming of waists. Combined with skirt No. 4927, and developed in black satin, with white satin revers, it will find favor with the most fastidious. The chemisette may be made of lace, but is chic as shown here, in fine white batiste with a lace collar. The waist pattern may be had in six sizes, from thirty-two to forty-two inches bust measure. One yard and seven-eighths of forty-four-inch material will be required to make it in size thirty-six. Three-quarters of a yard will make the collar shown in the small view.

**No. 4927, LADIES' FOUR-GORED SKIRT (15 cents).—**Skirts in one-sided effects have held their own in spite of a varied assortment of other designs. It is because they are smart and becoming, and because they fit well with the scheme of the blouse now in style. The correct proportions of this model help to bring out the beauty of the waist, No. 4951, with which it is combined in the lovely black satin dress illustrated on the opposite page. It is a good skirt to use for taffeta or for a serge, chevriot or broadcloth costume for this winter. The pattern may be obtained in six sizes, from twenty-two to thirty-two inches waist measure. To make it in size twenty-six will require two yards and three-quarters of material forty-four inches wide. The completed skirt will measure two yards around the bottom.

Announcement that satin, brocade, moiré and corded silk will be the fashionable materials for dressy gowns this winter brings visions of the stiff widths admired by women of olden time because they would "stand alone." But the supple textiles of today are well adapted to modern styles. The accordion-pleated evening gown, the draped skirt and the panniered costume, look well in these fabrics.

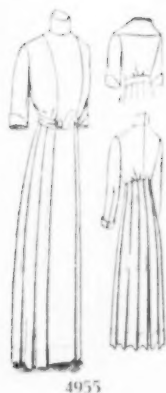
(For other views and description of Chemisette No. 4930, see page 49)



# SPLENDID TYPES OF SEMI-PRINCESS DRESS

## Cutaways, Pleats and Side-Closing Effects

(For Main Views see pages 30 and 31)



4955



4909



4917

**NO. 4913, LADIES' COAT (15 cents).**—Coats for fall wear will be a little shorter than in the previous season. This model provides for a thirty-two or a thirty-four-inch garment to suit various tastes. It is smart with a variety of skirts, but especially so with Ladies' Skirt No. 4909, with which it is combined in the suit illustrated on page 30. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. To make it in size thirty-six requires three yards of forty-four-inch material.

**NO. 4909, LADIES' FOUR-GORED SKIRT (15 cents).**—This is shown with coat No. 4913 in the suit illustrated on page 30. Serge, cheviot and velveteen will also be serviceable materials. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two yards and three-quarters of material forty-four inches wide and measures two yards and a half at the lower edge.

**NO. 4889, LADIES' WAIST (15 cents).**—This is a suitable waist for a taffeta or satin gown like that in combination with skirt No. 4919 on page 30. The opportunity for the use of lace makes it of value for a dressy gown. The pattern is in five sizes, from thirty-two to forty inches bust measure. Size thirty-six requires one yard and seven-eighths of material forty-four inches wide.

**NO. 4919, LADIES' THREE-PIECE SKIRT (15 cents).**—With tunic and pleated lower section, this is one of the smartest of recent skirt models. With waist No. 4889 it develops charmingly in satin or in silk. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires three yards and five-eighths of forty-four-inch material and measures three yards and three-quarters at the lower edge. If bordered material is used four yards will be needed.

**NO. 4915, LADIES' WAIST (15 cents).**—For a one-piece dress of striped serge or mohair this is an excellent model to combine with skirt No. 4917. Side-closing or straight front, Robespierre and rolled collar offer a pleasing variety in its construction. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure, and requires for size thirty-six one yard and seven-eighths of forty-four-inch goods. Five-eighths of a yard will make collar and cuffs.

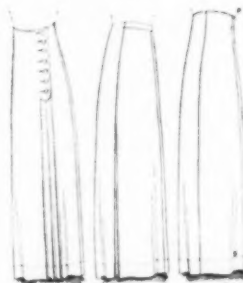
**NO. 4917, LADIES' FOUR-GORED SKIRT (15 cents).**—Although suitable for any other waist, this is an appropriate skirt to combine with waist No. 4915 for a one-piece costume. It is cut in four gores having a distinctly smart appearance, without being at all extreme. Serge, corduroy and Bedford cord will be suitable materials for it. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two yards and three-quarters of forty-four-inch material and measures two yards and three-eighths at the hem.

**NO. 4955, LADIES' DRESS (15 cents).**—This is a good model to use for striped serge or whipcord, as the cross-wise stripes make a desirable trimming feature for the front. The graceful pleated skirt has seven gores, and as it is designed with a straight lower edge the opportunity is given for the use of some of the fascinating bordered materials now being shown in the shops. Another good and practical feature of this model is that it may be opened either at the side front or at the center back. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires five yards and five-eighths of forty-four-inch goods and measures three yards and a quarter around the bottom of the skirt.

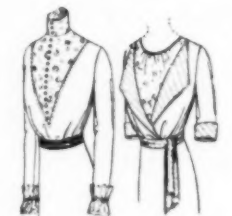
**NO. 4920, LADIES' DRESS (15 cents).**—This is a charming gown with its lace chemisette. It may be made of taffeta or satin with velvet collar and trimming section on the three-piece skirt. Serge or broadcloth may also be used to develop it. The two attractive collars given are both cut on the newest lines, although quite different in shape. The broad tuck gives a little extra fullness to the front of the waist, and in the back is stitched to the waistline, meeting the stitching in the broad panel in the skirt. A row of the new crystal buttons on the waist and skirt with square silk-bound buttonholes form a most attractive finish to this striking costume. The pattern is in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires four yards and a half of goods forty-four inches wide. The skirt measures two yards and one-eighth at the hem.



4913



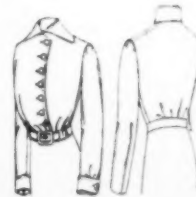
4909



4889



4917



4915



4919

**NO. 4937, LADIES' DRESS (15 cents).**—A velvet costume with white satin vest and inset section and lace collar and cuffs will suit the most fastidious taste. Plainer materials, such as serge or cheviot, will also be satisfactory to develop this design, which is an unusually good model cut on long becoming lines. The skirt may be made with three or four gores. If with three, the back will be without a seam and have slight gathers at the waistline. Skirts having this style of back are gaining in favor very rapidly. Another good feature is the deep armhole which combines style with extreme comfort. The skirt may be cut with three or four gores. The pattern is in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires four yards and three-eighths of forty-four-inch goods, and measures two yards at the lower edge.



## A Gown of Distinctive Style

**NO. 4941, LADIES' WAIST (15 cents).—**To a critical observer the fashions were never so wholesome and sane as at present. All tendency to exaggeration seems to have been eliminated and the natural silhouette of the figure is more closely followed in the lines of dress than for many years. This waist is pre-eminent among this year's models for these excellent qualities. The slight fulness is gathered in easy folds to a waistline made normal by modern corseting, and the sleeves conform in length to the rule established by the best French modistes for street and formal costumes. An up-to-date feature of the waist is the soft collar folded across the back and falling in, rippling revers over the front, to end at the girdle. In this combination, with skirt No. 4943, it is seen as a gown of the gray broadcloth so well liked this season. Another arrangement of the front with lace, small revers and a double row of buttons is shown in the small view. In either style the dress will be a satisfactory model for taffeta or satin, as well as for cloth and woolen materials like serge, Bedford cord, or zibeline. The pattern is in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two yards and a quarter of material forty-four inches wide.



4941—4943

4941—4943

**NO. 4943, LADIES' FIVE-GORED SKIRT (15 cents).—**Strikingly good lines characterize the skirt of this smart broadcloth costume made by combination with waist No. 4941, and it has, besides, many good style features to recommend it. The slope of the center line to the left side reduces the apparent width of the figure, and will be found becoming both to large and small women. So, too, the inset section, which is a very graceful example of the present tendency toward pleated skirts. If the pleats are not suitable for the material employed for the skirt they may be omitted and the plain section provided by the pattern used instead. Besides broadcloth, a new velveteen almost like panne velvet in texture is used by the French for costumes of this kind, even those with pleated or semi-pleated skirts. Serge will develop well after this model and may be effectively combined with black satin for a dress for general use. The back is cut with the very becoming panel, and the fulness is drawn in at the center back in a few gathers, an arrangement well suited to most figures. The pattern is to be had in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two yards and three-quarters of goods forty-four inches wide and measures two yards at the hem. The pleated inset section in the skirt will require three-quarters of a yard of material. The dress may be worn with a belt, but a chosen color scheme may be more effectively carried out with a silken sash, with or without fringed ends, carelessly knotted at the waist.



4941—4943



## GOOD LINES FOR STOUT FIGURES

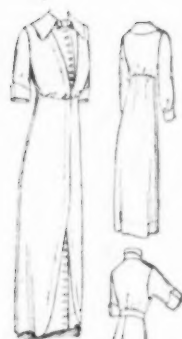
**N**O. 4937, LADIES' DRESS (15 cents).—The possibilities for developing this design into a serviceable or a dressy gown can be easily seen. For the former, serge, panama, and ratine are suitable. For the latter, satin, charmeuse or foulard. The pattern is in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires four yards and three-eighths of material forty-four inches wide. For collar, cuffs and inset sections, allow one yard and five-eighths. The skirt measures two yards at the lower edge.

**N**O. 4907, LADIES' WAIST (15 cents).—White satin was used for collar and revers on this costume of dark-blue serge. The vest is made of shadow lace. By cutting away part of the front of the pattern a deep V is formed, as shown in the small illustration. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two yards and one-half of thirty-six-inch material.

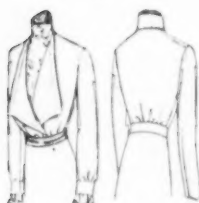
**N**O. 4901, LADIES' SKIRT (15 cents).—A splendid five-gored model with an inset section. Suitable for both stout and slender figures. The pattern is in seven sizes, from twenty-two to thirty-four inches waist measure. Size twenty-six requires three yards and one-eighth of forty-four-inch material. The skirt measures two and one-eighth yards at the lower edge.

**N**O. 4913, LADIES' COAT (15 cents).—An excellent fall model in straight or cutaway effect. The shawl and notched collar are both given. The coat is cut in two lengths, thirty-two and thirty-four inches. Suitable materials are broadcloth, cheviot, whipcord, stripes, checks and the heavy woolen mixtures. The pattern is in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires three yards of material forty-four inches wide, and one yard for collar and cuffs.

**N**O. 4715, LADIES' SKIRT (15 cents).—This is a most satisfactory model of one of the new pleated skirts, as it is cut in seven gores and not at all extreme. It is shown to excellent advantage developed with coat No. 4913, in purple broadcloth. The pattern is in eight sizes, from twenty-two to thirty-six inches waist measure. Size twenty-six requires four yards and one-eighth of material fifty-four inches wide. The skirt measures three yards and one-quarter at the lower edge.



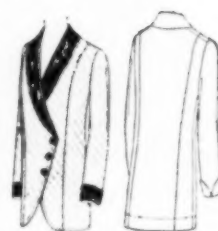
4937



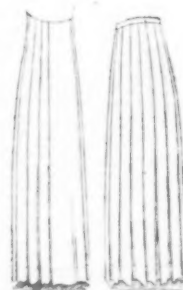
4907



4901



4913



4715

## THE MODERN BLOUSE AT ITS BEST

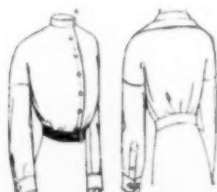
**NO. 4957, LADIES' SHIRT WAIST (15 cents).—**This model is exceedingly smart, and, being a perfectly simple design, quite easy to construct. It features the dropped shoulder, which is gaining in popularity every day, also a new and becoming version of the Robespierre collar. It is cut without a shoulder seam, and has a box pleat or coat-closing. The cuff is given in regulation shirt-waist style, always good form, or with a piece turning back which can be made of a contrasting material. The waist will have a dressy appearance if satin or soft taffeta is used. For the collar, black satin is the most approved material. A jaunty little morning waist can be effectively developed from this model by using some of the attractive French flannels shown for fall wear, a narrow patent-leather belt making the waist-line trim and smart. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two yards and one-quarter of material thirty-six inches wide; and for the collar, one-half yard.

**NO. 4935, LADIES' WAIST (15 cents).—**This attractive design shows narrow tucks running over the shoulder. It has the new bishop sleeve and also a plain sleeve for those who prefer it. The high-necked view is shown developed in a fine white batiste trimmed with Irish lace insertion. The evening waist pictured in the small illustration has the popular tucker made of gathered lace. Satin, messaline and challie are suitable materials. Messaline is always a desirable fabric for dress occasions; satin can be used when a little heavier body is desired for the material; while challie is a practical fabric, adapted to harder wear and everyday usage. The embroidery design used is No. 356. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires two yards of material thirty-six inches wide, and one and one-half yards of insertion. The lace tucker takes three-eighths of a yard.

**NO. 4737, LADIES' SHIRT WAIST (15 cents).—**Every woman, of course, includes several tailored shirt waists in her fall wardrobe. This model, cut on the newest lines, with a wide tuck over the shoulder, is such a generally accepted favorite for its becomingness and good style, that very little need be said to recommend it. It has one of the new broad collars reaching well over the shoulder, and designed with a seam at each side in order that bordered material or flouncing can be used if desired. In the large illustration the waist is shown developed in striped taffeta and worn with a separate stock of black satin with a white linen turn-over and lace frill. Other suitable materials are satin, linen and the soft French flannels. The pattern comes in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires two yards of forty-four-inch material. Five-eighths of a yard will cut the collar and cuffs.



4737



4957

Transfer Design No. 356



## NEW AND SENSIBLE DESIGNS IN



**NO. 4510. CHILD'S ONE-PIECE PLAY SUIT (10 cents).**—All mothers recognize the comfort of having several of these rompers for the children to tumble about in. The saving in the laundry is considerable, and the children themselves are far happier in these garments than when dressed in light frocks which must be thought about and kept clean. This design is an excellent one. It is made body and sleeve in one, and has the dropped back. The small view shows the romper in blue gingham, the neck and sleeves scalloped with Transfer Design No. 318. The pattern is in five sizes, for one, two, four, six and eight years. Size four requires one yard and three-quarters of thirty-six-inch material.

**NO. 4906. CHILD'S DRESS (15 cents).**—A practical little dress that will look well on any child from two years old up to ten, and one that will take the least possible amount of trouble in both the making and laundering. It can be made with a round neck or with the neckband, and can be worn hanging straight, or held in with a broad patent-leather belt. For the children who wear tub dresses through the winter, gingham, galatea, piqué and chambray are suitable, and for warmer materials, serge, plaids, checks and woolen mixtures. The pattern is in five sizes, from two to ten years. Size four requires two yards of thirty-six-inch material, and to trim like illustration two yards and one-half of piping.

**NO. 4954. CHILD'S PRINCESS DRESS (15 cents).**—Nothing could be prettier for the little tot than this dainty frock. The two rows of narrow tucks, back and front, give opportunity for fine hand-sewing, which always adds charm to the little one's garments. Some of the lovely flouncings to be found in all shops may be used, if desired, as the dress is designed with a straight lower edge. The sleeve, put in at the armhole with gathers, may be long or short, and the Dutch neck may be used or the high neckband. Lawn, nainsook, batiste, linen, piqué, chambray, gingham and the light woolen mixtures are suitable materials. The pattern comes in three sizes, from two to six years. Size four requires two yards and seven-eighths of twenty-seven-inch material.

**NO. 4956. BOY'S NORFOLK SUIT (15 cents).**—For the growing boy, nothing can quite take the place of the Norfolk suit, and every boy should have one for the coming season. This model is cut on the best mannish lines. The straps extend all the way to the shoulder-seam in order that the yoke may be left off, if desired. The trousers are in regulation knickerbocker style. To make this suit, heavy serge can be used, or the woolen mixtures and worsteds. The pattern can be had in five sizes, from six to fourteen years. For size eight two yards and three-quarters of material forty-four inches wide will be needed.



# FASHIONS FOR THE JUNIORS

**NO. 4918, GIRL'S DRESS (15 cents).—**This smart frock is made of navy-blue serge with white flannel collar and cuffs. Satin or broadcloth can be used in place of the flannel for a more dressy effect, and white linen will be found very practical, as the collar and cuffs, when soiled, may be taken off and washed. The collar is an unusually pretty one, and may be closed high, as shown in the small view. A shield is also provided. The straight pleated skirt is cut in two pieces. The sleeve is put in without fulness at the armhole and gathered into a cuff at the wrist, or it may be finished for elbow length. Wash materials and the woolen mixtures are both suitable. The pattern comes in five sizes, from four to twelve years. Size eight requires two yards and one-half of forty-four-inch material. For collar and cuffs five-eighths of a yard will be needed.

**NO. 4334, CHILD'S COAT (15 cents).—**This is a practical little garment with a sturdy, warm appearance, and seems exactly the right thing for the cold, snowy weather. It is shown made up in double-faced woolen material, navy blue on one side, blue and white plaid on the other. This kind of material is often made so that it can be pulled apart at the edge and each side turned in, thus forming its own finish. A braid binding is also used to finish the edges of these coats. Other suitable materials are chinchilla, cheviot, serge, and the woolen mixtures. The coat has a very practical collar that may be left open, showing the shield, or buttoned high around the neck. The pattern is in six sizes, from two to twelve years. Size six requires two yards and three-eighths of forty-four-inch material, and for collar and cuffs one yard of eighteen-inch material.

**NO. 4948, CHILD'S EMPIRE DRESS (15 cents).—**Little children never look sweeter than when dressed in frocks made Empire style. The waist, cut high under the armhole, is always becoming to the youngsters whether they are slender or roly-poly. The sleeve is set in plain at the armhole, and may be gathered into a cuff at the wrist or at the elbow. For a plain little dress, gingham, chambray or galatea may be used, and in the finer materials, batiste and nainsook are suitable. The effect is entirely charming if a dainty flouncing is used, making the frock as pictured in the large illustration. The pattern comes in four sizes, from one to six years. Size four requires one yard and seven-eighths of thirty-six-inch material. If embroidered flouncing is used, two yards and three-eighths will be needed.

**NO. 4916, GIRL'S COAT (15 cents).—**White broadcloth was used to develop this little coat. The collar and cuffs are of beaver. For school wear, opossum fur could be used with the coat of heavy cheviot. Full description of this design may be found on page 46.





4935

4935-4936

4733

## DRAPERIES AND ACCORDION-PLEATED SKIRTS

For descriptions see page 48





4953-4958

4947-4934

4945

### PREVAILING MODES IN EVENING GOWNS

For descriptions see page 48

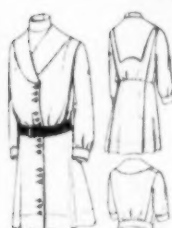


4916

4902



4916



4902



4904



4932



4904

4932

## NEW MODELS FOR

**NO. 4916, GIRL'S COAT (15 cents).**—This model is an excellent one, and thoughtful mothers, anticipating the cold, snowy days to come, will appreciate its good features. The simplicity of the design gives the garment a style of its own, and, of course, makes it easy to construct. The collar, fitting up well around the neck, helps to give the coat its sturdy, warm appearance. A shoulder-cape is also provided. Suitable materials are cheviot, the heavy woolen mixtures, and the reversible materials which promise to be just as popular this coming season as they were last. The pattern comes in five sizes, from four to twelve years. Size eight will require three yards of material thirty-six inches wide. The collar can be cut from three-eighths of a yard.

**No. 4902, GIRL'S DRESS (15 cents).**—This smart frock has a three-piece skirt. It can have the slightly-raised waistline, which is being shown on many of the new models for children, or it can be worn with a belt at the regulation waistline. The two collars are of excellent cut, and a shield is also provided. In wash materials, chambray, galatea and piqué are suitable, and for more warmth, serge, checks, stripes and woolen mixtures. The pattern is in five sizes, from four to twelve years. Size eight requires three yards and one-quarter of thirty-six-inch material. For collar and cuffs seven-eighths, and for shield five-eighths of a yard.

**No. 4904, GIRL'S DRESS (15 cents).**—An excellent model of a serviceable and attractive school dress. The inverted pleat at the side seam, and the pretty collar, extending well over the shoulders, make the little frock quite out of the ordinary. A shield is given in the pattern. Wash materials and the heavier woolens are both suitable. The pattern is in four sizes, from six to twelve years. Size eight requires two yards and seven-eighths of thirty-six-inch material. For collar and cuffs five-eighths of a yard.

**No. 4932, GIRL'S DRESS (15 cents).**—Brown and white woolen plaid was used to develop this little dress, with white flannel collar and cuffs. Serge, challie and cashmere would be suitable also. The skirt has four gores. A high collar is provided for those who prefer this style. Cloth-covered buttons give an attractive finishing touch, and are a trimming in themselves. The pattern is in four sizes, from six to twelve years. Size eight requires three yards of thirty-six-inch material. For collar and cuffs five-eighths of a yard.



4946

4928

4912

4942

## THE CHILDREN'S CLOTHES

**NO. 4946, CHILD'S DRESS (15 cents).**—This model for a little girl is one of the season's best, as it combines excellent style with extreme simplicity. It has two styles of collar, the one in the small view being especially new and becoming to the little folks. The skirt is cut in three pieces. The large illustration shows the dress developed in a striped woolen material, the inset panels giving opportunity for the stripes to run in opposite directions. The small view shows how simply and attractively contrasting material may be used. For those children who wear wash materials through the cold weather chambray, piqué and galatea are suitable, and for the heavier materials, serge, cashmere, challie and the woollens in stripes and checks. The pattern is in five sizes, from four to twelve years. Size eight requires two yards and three-quarters of thirty-six-inch material. If contrasting material is used, one yard and three-quarters will be needed for front, collar and cuffs.

**NO. 4928, BOY'S RUSSIAN SUIT (15 cents).**—Little boys' suits to be quite correct in style must have a mannish, tailored look, and as they are judged by this standard it is difficult to introduce variety in the designs. This little suit is an unusually good one in that the closing comes almost to the armhole, and this, with the wide tucks over the shoulder, will give to the wearer a broad, sturdy appearance. It has the regulation knickerbocker trousers; and the sleeve, which has a box-pleat extending from the shoulder, is laid in backward-turning pleats at the wrist. The suit is illustrated in dark-blue serge with a patent-leather belt. Other suitable materials are cheviot and the more mannish woolen mixtures. The pattern is in three sizes, from two to six years. Size four will require two yards and three-eighths of material forty-four inches wide.

**NO. 4912, CHILD'S DRESS (15 cents).**—Nowadays nearly all children, as a matter of course, have bloomers made of the same material as their little frocks. This design has the bloomers attached to an underbody which prevents their dragging on the child's waist. The straight hanging dress has an attractive feature formed by the diagonal line across the front, and has two very pretty collars. The sleeve, stitched in plain at the armhole in tailored style, is gathered into a cuff at the wrist. Buttons in groups of three are used as a trimming. For tub dresses, galatea, chambray, piqué and gingham are suitable, and in the heavier materials, serge, woolen stripes and checks and cheviot. The pattern comes in five sizes, from two to ten years. Size four requires three yards of material thirty-six inches wide. The underbody takes one yard twenty-seven inches wide. The collar and cuffs require five-eighths of a yard.

**NO. 4942, GIRL'S DRESS (15 cents).**—This frock will look quite charming on the little lady, and at the same time is very easy to make. It has, adapted suitably for children, the new vest effect, shown on many of the latest models. For the play and school dress the design can be most attractively developed in serge, piqué, chambray, and the woollens in stripes and checks. If silk, challie or cashmere are used with the vest and collar of contrasting material, the little frock will have a dressy appearance. The pattern is in four sizes, from six to twelve years. Size eight requires two yards and five-eighths of thirty-six-inch material. The vest, collar and cuffs can be cut from five-eighths of a yard.



4946



4928



4912



4942



# DRAPERIES AND ACCORDION-PLEATED SKIRTS

## Prevailing Modes in Evening Gowns

**NO. 4938, MISSES' DRESS (15 cents).**—Evening gowns made of thin, clinging materials are more appropriately draped and gathered than made on the straight lines of last year. This model gives one a good idea of the effect of the simple drapery now in style. The pattern is cut in five sizes, from fourteen to eighteen years. Size sixteen requires three yards and three-quarters of forty-four-inch plain material or bordered goods. The skirt when finished measures one yard and five-eighths at the hem.

**NO. 4935, LADIES' WAIST (15 cents).**—This waist is most attractive combined with skirt No. 4936 for an evening dress of satin and lace or voile. Full description appears on page 41.

**NO. 4936, LADIES' SKIRT (15 cents).**—Tunics are especially popular for evening dresses because they develop well in the lace, marquise or chiffon cloth of which such gowns are usually made. The combination of this model with waist No. 4935 makes a beautiful gown, in lace and charmeuse satin. The pattern may be had in five sizes, from twenty-two to thirty inches waist measure. Five yards and a quarter of thirty-six-inch plain material will make the skirt in size twenty-six, but it will take six yards and one-eighth of flouncing or bordered goods. At the lower edge the skirt measures four yards.

**NO. 4733, LADIES' COAT (15 cents).**—A stylish model, this, for the evening coat of satin, faille silk, shantung or pongee which every woman needs. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. To make the coat in forty-four-inch material in any size will require four yards and seven-eighths for the full length and four yards and three-eighths for the shorter.

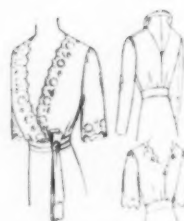
**NO. 4953, LADIES' WAIST (15 cents).**—Everyone will find this style of waist becoming, with surplice front and collar on the order of that known as the "Medici." The blouse may be cut with or without shoulder seam. With skirt No. 4958, it may be made as represented of chiffon cloth over satin and trimmed with lace and ermine, or it may be more simply developed in embroidery. The pattern is in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires one yard and seven-eighths of thirty-six-inch material.

**NO. 4958, LADIES' FIVE-GORED SKIRT (15 cents).**—With provision for sweep or round length this skirt will be often chosen for evening dresses. A dainty development is shown in its illustration, with waist No. 4953, of a lace and ermine-trimmed chiffon cloth or voile costume. It will also be a good model for cashmere, crepe-de-Chine, or silk, but in that case it should be tucked instead of gathered at the waistline. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires three yards and a half of thirty-six-inch goods and measures two yards and a quarter at the lower edge.

**NO. 4947, LADIES' WAIST (15 cents).**—Guimpe and berthia make this design desirable for an evening waist of sheer material. It is seen at its best with skirt No. 4934 in the lovely gown of bordered chiffon over satin illustrated on page 45. The pattern comes in five sizes, from thirty-two to forty inches bust measure. Two yards and three-eighths of thirty-six-inch material will be needed for size thirty-six.

**NO. 4934, LADIES' TUNIC SKIRT (15 cents).**—A straight lower edge makes this model suitable for developing bordered goods. The pleasing effect of bordered chiffon over satin is seen in the combination with waist No. 4947. The pattern may be had in five sizes, from twenty-two to thirty inches waist measure. To make it in any size will require three yards and a half of thirty-six-inch material for the tunic, two yards and seven-eighths for the three-piece foundation and two yards and a half for the flounce. At the lower edge the skirt measures two yards and a quarter.

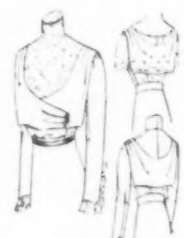
**NO. 4945, LADIES' DRESS (15 cents).**—A novel drapery is featured in this gown in the straight piece caught about the skirt. Thin materials alone should be used for the drapery, though without that a smart, plain dress may be made by this pattern. It comes in six sizes, from thirty-two to forty-two inches bust measure, and requires four yards and a half of forty-four-inch material to make it in size thirty-six. Six yards extra of twenty-two-inch straight or bordered material will be needed for the drapery. The three-piece skirt measures two yards and an eighth around the bottom.



4953



4958



4947



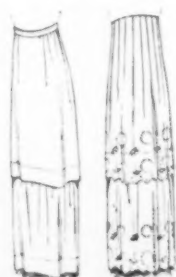
4934



4733



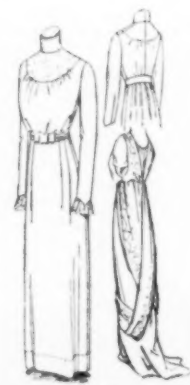
4935



4936



4938

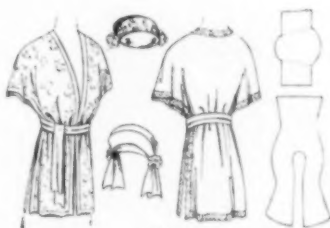


4945

## PRACTICAL DESIGNS FOR HOME DRESSMAKING

**NO. 4940, LADIES' AND MISSES' ONE-PIECE BOUDOIR SACQUE AND CAP (10 cents).**—This sacque is one of the few things that are both wonderfully easy to make and simply fascinating when made. The daintiest kind of effects can be had by combining with lace or ribbon some of the pretty odds and ends of flowered silks, dimities, challies or swiss that can be picked up at the stores for a mere trifle this time of year. And the set would make the nicest kind of a Christmas gift, the kind any girl or her mother would be delighted to receive. The illustration shows how the cap and sacque are cut in one piece, and that the sacque is only tacked together under the arm; this suggests how easily it may be washed. The pattern is in three sizes, small, medium and large. Any size can be made from two yards and three-eighths of material thirty-six inches wide. To trim as illustrated, seven yards of beading and eleven yards of edging will be needed.

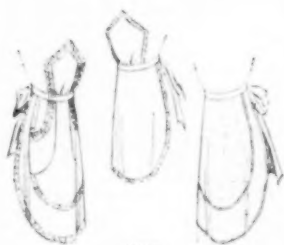
**NO. 4920, DOLL'S SET (10 cents).**—This cunning little set of clothes for dolly will make her quite up-to-date, as the garments are cut after models featuring the latest children's styles. The set consists of a hat, coat and dress, and all of such simple construction that the little lady herself can make, or help make at least, her dollies' wardrobe. The coat has the new collar that buttons high around the neck or opens prettily to show a silk facing. The dress has a panel effect in front, and the smart little hat is cut on the new Dutch lines. The pattern is in six sizes, for dolls from fourteen to twenty-four inches long. An eighteen-inch doll requires one-half yard of material thirty-six inches wide. For the hat three-eighths of a yard, and for the collar one-eighth of a yard of pretty contrasting material will be needed.



4940



4920



4910

**NO. 4910, LADIES' APRON (10 cents).**—Every one at this time of year is thinking of Christmas and the gifts that are to be made. A dainty apron is always acceptable, and this design can be developed charmingly in dotted swiss or lawn. For more serviceable wear gingham is appropriate. The pockets will be found most useful. The pattern, in one size, will take one yard and one-half of twenty-seven-inch material, seven yards of edging, and three yards and one-half of insertion.



4949

**NO. 4960, GIRL'S SACK NIGHTGOWN (10 cents).**—This very practical gown is suitable for all children from the baby up to the big girl. In the cold weather most mothers would make the garment with the collar, yoke and long sleeves. These nightgowns are featured in flannel, English long cloth, and muslin. The pattern is in seven sizes, from one year to twelve. Size eight requires two yards and seven-eighths of thirty-six-inch material. The feather-stitching is McCall Kaumagraph Transfer Design No. 448.



4960

**NO. 4950, INFANT'S DRESS AND WRAPPER (10 cents).**—This little dress is very dainty. It has a straight lower edge with an inverted pleat under the arm. Its pointed yoke is especially pretty. The wrapper may be cut in two lengths. The pattern, which is in one size, will require for the dress two yards and one-eighth, and for the wrapper one yard and one-half of thirty-six-inch material. For the feather-stitching, Transfer Design No. 448 was used.



4950

**NO. 4950, LADIES' AND MISSES' HAT AND FUR SET (15 cents).**—This set is exceedingly smart and remarkably easy to make. Stoles and muffs of this kind are most often made of velvet or plush edged with fur or with marabou. The hat is quite the newest shape and fits well down over the head. The muff can be developed in two ways. Its black satin lining is gathered into an opening just large enough for the hand to slip comfortably through. The pattern is cut in two sizes, ladies' and misses'. It requires four yards of twenty-two-inch material, or three and three-eighths of thirty-six-inch width, for edging ten yards.



4959

**NO. 4949, LADIES' WAIST LINING OR GUIMPE (15 cents).**—Every woman, clever enough to make her own clothes, should have this pattern, as it will prove invaluable in a number of ways. It is cut on the most approved lines, and has been carefully fitted to the model figure. The illustration shows the various lines which are given for cutting, and for facing if the lining is to serve as a guimpe or vest. Two styles of sleeve are given, and two collars, one of which is shaped by a seam at the side. The pattern may be had in eight sizes, from thirty-two to forty-six inches bust measure. For size thirty-six one yard and seven-eighths of material thirty-six inches wide will be needed, and one yard and three-quarters forty-four inches wide. The lace front will take three-quarters of a yard.

**NO. 4930, LADIES' AND MISSES' SLEEVELESS GUIMPE AND CHEMISSETTE (10 cents).**—So many waists are being made this fall to be worn with frills, vests or chemisettes that a great demand for sleeveless guimpes has been created. Those in the shops, if of fine materials, are of correspondingly high prices. This pattern will enable women who sew to make these dainty guimpes at cost price, and in the very latest style. The collars are especially smart. One fits closely at the back of the neck and has at the front two points turning becomingly backward. Another has the high turnover stock effect. These stocks are very much worn with tailored shirt-waists. Suitable fabrics are silks, satins, laces and nets. The pattern may be had in six sizes, from thirty-two to forty-two inches bust measure. For size thirty-six two yards of material thirty-six inches wide will be needed. The lace frill can be made from one yard and three-quarters.



4949



4930



# THE HOME DRESSMAKER

## Lesson No. 21—A Broadcloth Skirt

Conducted by Margaret Whitney



*Mrs. Whitney will be glad to assist you in the making of any garment. Write to her concerning any difficulty you may have, enclosing a stamped, self-addressed envelope for reply.*

A NEAT broadcloth skirt is a desirable addition to every wardrobe, but many women hesitate to get one because the expense of making, added to the price of the material, seems too large an outlay for one item. But any woman who can sew at all can make such a skirt herself with a little instruction, and in that way so reduce the cost that she need have no compunctions of conscience about getting it. I have chosen a skirt of this kind for that reason, for if you are a woman of moderate means I am sure you will be glad to learn how to make a skirt of the beautiful broadcloth which will be so fashionable this winter.

THE skirt we will consider in this lesson is McCall's Ladies' Four-Gored Skirt No. 4909. It is beautifully illustrated in figure 1, with waist No. 4785 completing an up-to-date costume. The skirt in this size, waist measure 28, will require two yards and a half of broadcloth of the regular width, fifty-four inches. If you make the waist, too, you will need only four yards altogether for waist and skirt as illustrated in figure 1, as parts of the waist can be cut from pieces left from the skirt; whereas this waist alone requires two yards and a quarter of fifty-four-inch goods. It would pay you to make them both, for with little extra expenditure of money and time you can have a dress which will give you good service all winter. By lining the waist the dress will be warm enough to wear without other wrap than the furs, as represented here, except, of course, in very severe weather.

We will consider the skirt first in this lesson. In buying your broadcloth, select a good quality. There is never any economy in buying cheap goods. Be sure to have your material sponged when you buy it, as that keeps it from showing water spots and from shrinking. If your merchant cannot have it sponged for you, you can easily do it yourself as I described in the October lesson.

Buy your pattern by your hip measurement. If you are not perfectly proportioned it will be a simple matter to cut the waist larger, as illustrated in figure 3, or to make it smaller by taking up larger seams at the waistline. Measure the length of the pattern, and if it is very much longer or shorter than you need, make it smaller by taking up larger seams at the waistline. Measure the length of the pattern, and if it is very much longer or shorter than you need, make the necessary alterations by cutting through the pattern twelve inches below the regulation waistline, and lap the parts to shorten, or lay them as far apart as will be necessary for the desired length. This skirt has four gores, right front (marked F), left front (R), and back gores (B). You must study the cutting diagram, figure 2, carefully, before laying your pattern on the material, for I have shown it in a different arrangement this time than heretofore. Instead of leaving the goods folded and cutting both sides of the skirt at once, I find you can cut this pattern to better advantage by spread-



Figure 1.—A Broadcloth Costume  
Ladies' Waist No. 4785  
Ladies' Four-Gored Skirt No. 4909

ing your goods full width on a wide table and cutting each piece separately. Ascertain the up and down of the broadcloth and cut all pieces with the nap downward, so that the effect of light and shade will be the same on all of them. Cut the left front (R), right front (F) and one side of the back (the piece B indicated with solid line); then unpin the B piece and lay it again on the material as indicated by the dotted line, and cut the other side of the back. We will make our skirt with the raised waistline, so pay no attention to the line of large circles (●) which marks the normal waist. Cut all the notches (>) and mark the long perforations (■), the large circles (●), and the small circles (●) given as guides for making the skirt.

This skirt may be closed either at side front or center back. As we are making it with side-front closing, it will be better to make the back in habit fashion than with the inverted pleat, which is also provided by the pattern. For the habit back cut off the extra allowance of material at the back edges of the back gore at the line of double small circles (●●), and baste the two edges together in a seam three-eighths of an inch wide. Before basting the other gores together you must lay the pleats which you see at the right of the left-front gore. Crease your material at the small circles (●), bring the creases over to the large circles (●), baste the pleats from top to bottom, and then stitch them down as far as the double small circles (●●). Press on the wrong side with a hot iron under a damp cloth. Remember to leave the basting threads in to hold the lower parts of the pleats in place until the skirt is completed.

Let me repeat here what I said in the October lesson about pressing. Press with a heavy iron and with force, and remember that you cannot press too often if you would give your sewing the smoothness and good finish of real tailored work.

BASTE left and right-front gores together from the bottom to the top of the pleats in the left, or R, piece, matching notches (>) exactly and keeping the edges even. Stitch the seam along the line of long perforations (■). Fold under the edge of the upper part of the right-front gore three-eighths of an inch from the top, and on around the curved extension, and baste evenly. Then crease the right-front gore along the line of small circles (●) near the seam, and fold it over to the first row of large circles (●) on the left front, to make the pleat which conceals the seam joining the two gores. If this pleat is laid properly, the curved extension you see in the pattern and in figure 1 should lie flat across the top of the two pleats in the left front. Baste this down and then stitch around the extension from the notch (>) and down the pleat to the two small circles (●●). Press as you did before. Leave the basting in this pleat, also, to the bottom, until the skirt is finished, that it may not be pulled out of shape in handling.



Leave the lap free above the pleats for the opening or placket, and after your skirt is fitted finish in the usual manner, by facing the right front and stitching an underlap to the edge of the left front. Figure 4 illustrates the correct finish for the placket.

Baste front and back gores together and try on the skirt for fitting. Fit the gores carefully over the hips, but remember not to make them too snug, as with the raised waistline there should be a little spring in the material out over the close-fitting canvas belt beneath. Stitch the seams, trim the edges even and press them open—then bind the edges with a narrow silk seam binding which you can buy by the yard for the purpose. Figure 5 shows you how the seams should be bound.

After the seams are bound, you must attach the skirt to the belt. Buy canvas belting for the purpose, cut it to fit your waist snugly, and take up a dart in each side just under each arm. Turn back the ends and sew on hooks and eyes as illustrated in figure 6. Turn under the top of the skirt three-eighths of an inch and baste the belt to it with its upper edge one-eighth of an inch below the fold. Place the center of the belt at the center back of the skirt, and the closing of the belt at the center front. Face the top of the right front of the skirt, from the center front where the belt stops to the edge of the lap with a bit of bias silk or lining material about an inch wide, catching the facing to the broadcloth with invisible stitches. Stitch the skirt and belt together along the upper edge of the belt and continue the stitching over the facing to the outer edge of the laps. This makes a row of stitching all around the top of the skirt and about an eighth of an inch below the upper edge.

NOW put your skirt on, and, standing on a table, have some one get the proper length for you and put a row of pins to indicate an even line around the bottom. Trim the lower edge of the skirt by the pins, allowing for a seam of three-eighths of an inch in stitching on the facing. Cut a bias strip three inches wide of material, either your broadcloth or lighter weight woolen goods exactly matching it in color, and stitch it to the lower edge of your skirt. Turn up on the wrong side, turn under the upper edge three-eighths of an inch, and baste to place with close stitches. You will have to take the bastings out of your pleats for a sufficient distance up to allow the facing to go on easily, but pins can be put in to hold the pleats and prevent the basting threads from becoming loosened any further. After your facing has been basted you should press it with a hot iron under a damp cloth, and then stitch it along the upper edge, making the false hem you see in the illustration of the dress, figure 1. Take out the basting and press the facing again.

Work five buttonholes in the overlapping right-front gore as illustrated in figure 1, and sew buttons to correspond on the underlap to close the placket. Sew hooks and straight eyes at the top to fasten the extension of the right front at the waistline. Now lightly press your skirt on the wrong side under a cloth, take out the bastings which hold the pleats in position, and your skirt is done.

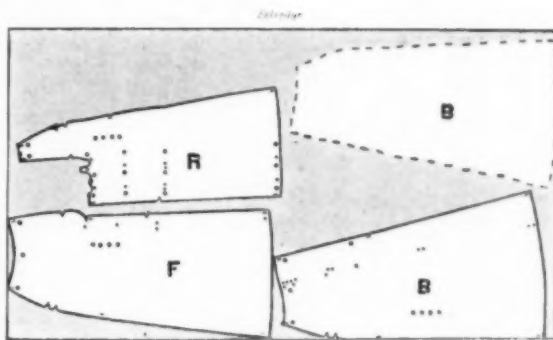


Figure 2—Diagram for cutting

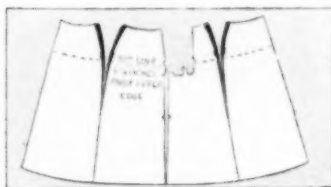


Figure 3—Cutting the skirt larger at the waist



Figure 4—Finishing the placket



Figure 5—Binding the seams



Figure 6—Canvas belt with darts and hooks and eyes



Figure 7—Sewing the belt to the skirt

You will find very little difficulty in making the blouse No. 4785. I have not given you a diagram for cutting it, but if, as I suggested, you purchase four yards of broadcloth when buying the material for your skirt, you can easily lay out the waist pattern without specific instruction. You will, of course, make the waist with long sleeves, both because they are more comfortable in the winter and because, for once, Dame Fashion has stamped her seal of approval on a sensible and appropriate style of dress.

If you prefer, you can make a chemisette of silk or of broadcloth to fill in the low-cut neck of the blouse, but the dress is so smart with the new collar and frill developed from the Robespierre idea, as I have represented it in figure 1, that I am sure you will be better satisfied to wear it that way. We will not consider the making of the chemisette in this lesson, as it is very simple, besides being fully covered in former lessons, so that I am sure you can easily work that out yourself.

I HAVE also omitted the peplum in the gown we are considering, thinking you will prefer the more simple style for your street suit. Therefore, of the six pieces of the pattern you will need only three, F, for the front and back (in one piece), S, the sleeve, and, O, the rolling collar. Follow the directions for cutting notches (>) and marking large circles (●) and small circles (○), as directed for cutting the skirt. Now take your same pattern and from China silk, or, if you do not care for that expense, from good lawn, cut a lining exactly like the waist. You will notice that there is no seam on the shoulder and that the sleeve is set into a deeply dropped armhole in a pretty fashion of today. This simplifies the making of the waist, as it gives but one seam, that under the arm. Baste the lining of waist and sleeve smoothly to the broadcloth, then baste the under-arm seam of the waist and try on. In fitting the waist be sure to leave length enough in the seam to allow the free play of the arm. Now unbaste the seam, and baste in the sleeve, the seam at the under-arm seam and the four large circles (●) at the front. Fit the sleeve, then stitch it to the armhole and hem the upper part of the sleeve lining neatly over the seam. Now match the notches and stitch the seams of waist and sleeve from the waist to the waistline. Open and press the seam, notching if need be at the curve around the armhole to prevent drawing, and finish both edges with narrow silk seam binding.

Under-face the lower part of the sleeve one-half inch above small circles (○) with white satin, and turn back on the outside at the circles to form cuff. Cut the collar of two folds of white satin, baste them with the right sides together, then turn and crease but do not stitch again around the outer edge. Sew to the neck edge as notched, with the center to the center back, and hem the outside portion down over the seam.

Face the fronts with bias strips of silk to match the broadcloth, shirr the waist at the row of small circles (○) for the high waistline, and after adjusting the gathers sew fast to the skirt to complete the costume.



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(Okra)	Pepper Pot
Clam Bouillon	Printanier
Clam Chowder	Tomato
Consommé	Tomato-Okra
	Vegetable
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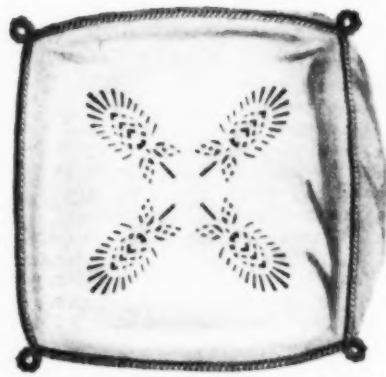
## New Notes on FANCY WORK

Conducted  
by  
**EVELYN  
CHASE**

**W**ITH the drawing near of the Christmastide, new designs in fancy work are particularly welcome to needleworkers who are planning the little gifts we all love to give at this season of the year. For those who find the busy days all too short for the accomplishment of many stitches, we offer in this stenciling outfit, No. 10237, a speedy and effective substitute for the more tedious embroidery. The outfit illustrated consists of twenty stencil patterns on prepared oiled cardboard, six tubes of the colors most in use, two brushes, some thumb-tacks to hold the material in place, and complete directions for mixing and applying the colors. With this outfit any woman can make many useful, as well as beautiful, household articles. Each motif can be repeated as often as one likes, or two or three of them can be combined to form the decoration for one piece.

The process is very simple. Pin the material to be stenciled to a board or a smooth, hard surface, with the thumb-tacks. Thin the paints to the proper consistency with turpentine, and work the color through the openings in the pattern with the brush, holding the brush upright, at a right angle to the surface. When the design is covered, lift the pattern carefully to avoid rubbing or blurring the paint, and wash the oiled cardboard clean in a little turpentine before laying it on the material again to repeat the design. A very simple matter, you see, but full of decorative possibilities.

The pillow, No. 10235, and couch cover, No. 10236, are examples of what can be done with the stencils. The pine-cone motif,



No. 10235—Small Pillow Top. Design stenciled on 11x11 inches art ticking, including back of same material, price, 20 cents. We pay postage. No cord given.



No. 10236—Couch Cover. Design stenciled on 3½ yards of 44-inch wide "Ideal" art gray stencil cloth, price, \$1.55, or given free for only 6 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. We will supply the same material by the yard, 44 inches wide, for 35 cents per yard. Art ticking by the yard, 44 inches wide, for 35 cents per yard.



No. 10237—Stencil Outfit. Consisting of 15 cut stencils, 6 tubes assorted "Ideal" best oil colors, 2 stencil brushes, 9 solid head thumb-tacks, and directions for stenciling, all packed in a box, price, 75 cents, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

done in brown on tan linene, will make a most appropriate cover for the small pillow, eleven inches square, of fragrant pine needles, reminiscent of a vacation outing in the woods. Such a pillow is a Christmas present always acceptable to the most critical recipient. The couch cover, too, almost a necessity in modern housekeeping, has an attraction out of all proportion to the amount of work required to make it. Two of the designs in the stencil outfit were combined in making the border. This can be had as it is developed here, on natural-colored linen, with border of conventional flowers and swallows, at the price quoted in the caption under the illustration. Similar covers can be made with the help of others of the patterns. A rose border, for instance, could be stenciled in shades of pink for a room in which roses predominate in the decorations. A flight of swallows stenciled across the top of portieres and window hangings will be very effective; butterflies combined with a wreath made of morning glories is a striking design for a pillow; the conventional motifs are excellent for table-runners or squares. Many other ideas for the use of stencils will occur to the woman of original devices, who will derive the greatest pleasure and satisfaction from working out, in this way, the embellishment of her home.

Embroidery, as well as stenciling, is a solution of many Christmas perplexities, and all the designs shown this month will make acceptable gifts. The corset cover,



DETAIL OF RELIEF WORK

No. 10238—Corset Cover. Design stamped on lawn or nainsook, price, 35 cents. Stamped on fine linen, price, 60 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. 1 skein of linen thread, 5 skeins D. M. C. cotton and 1 punch work needle, 20 cents extra.

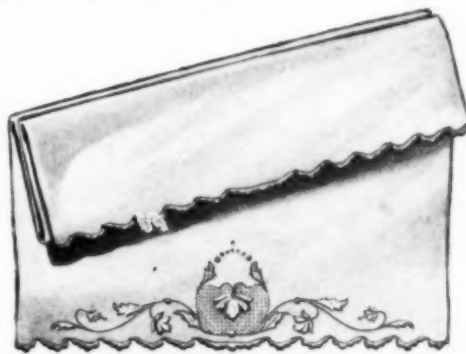


No. 10239—Set of 3 Pure Linen Hemstitched Handkerchiefs, with 1 skein D. M. C. cotton, price, 35 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

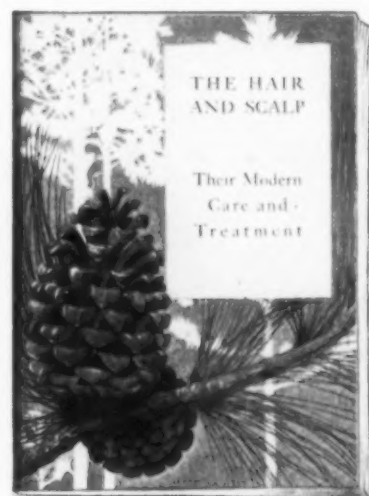
make it clear. Take one stitch across the base as seen in the first petal, work a row of buttonhole stitches around that, then another row through the looped edge of the first row, and so on, widening and narrowing as needed to make the shape of the petal. At the point put the needle down through the material and fasten the thread securely underneath. The remaining parts of the design on the corset cover should be done in eyelets and outline stitch. With scalloped edge, and ribbon run through eyelets provided for it, we have a very dainty piece of work.

The handkerchiefs illustrated in No. 10239 are stamped with showy, but really simple, designs which can be developed rapidly and with ease by one having only a little experience with the needle.

Guest towels, such as seen in No. 10240, have now come to be part of the equipment of every home. For the passing visitor, needing toilet requisites for a single occasion, a towel of this size, fifteen by twenty inches, is far more sensible than one of more ample proportions which seems scarcely crumpled by the once using, but must go to the laundry, nevertheless. The design has a punch-work center, and initials or monogram can be embroidered in the space above it.



No. 10240—Towel End. Design stamped on 15x22 inches pure linen huck toweling (guest size), price, 45 cents. Stamped on pure linen huck toweling, 20x30 inches, price, 65 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. 1 skein linen thread, 5 skeins D. M. C. cotton and 1 punch work needle for working, 20 cents extra.



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The Structure of the Hair.  
The Care of the Hair and Scalp in Health.  
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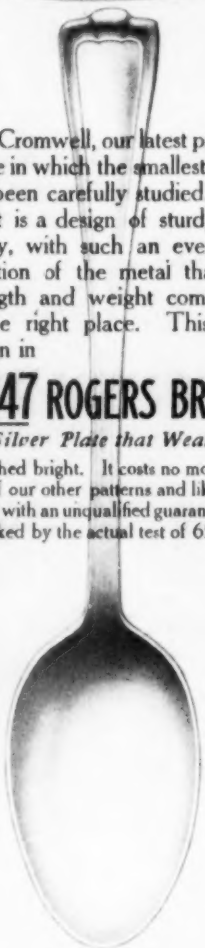


The Cromwell, our latest pattern, is one in which the smallest detail has been carefully studied. The result is a design of sturdy simplicity, with such an even distribution of the metal that the strength and weight come just in the right place. This new design in

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A pair of pillow slips is illustrated in No. 10241. Any woman will be glad to add these to her stores of household linen, and where is the housekeeper who would not welcome such a gift from a friend? Eyelets, satin-stitch and outline are combined in developing the design. An initial should be worked in the center wreath and a complete alphabet will be furnished with the pattern.

In the next two numbers we have appropriate designs for the Christmas season, especially the holly outfit No. 10242. This includes a tray-cloth, a centerpiece and six doilies, embroidered in Christmasy holly in the natural colors. In working the leaves a solid Kensington stitch in shades of green may be used if one has had enough experience with embroidery to do it evenly and smoothly. A lighter effect, however, will be gained by doing the leaves in a long and short stitch about the edge. This leaves the centers more or less open, showing the white linen between the green with pleasing effect. The red berries should be embroidered solid in satin-stitch, and the stems in outline. The scallops are buttonholed with white cotton or white silk.

The shamrocks in the sideboard cover, No. 10243, are also popular for embroidery, particularly, as in this case, where they can be developed with punch work. There are three large shamrocks at each end of the cover, with smaller ones about them to complete the design. Work the small ones in satin-stitch with No. 25 white cotton, if you are making the cover of linen. Outline the large leaves with the same cotton, taking close, fine stitches. Then with a large, three-cornered needle and No. 90 embroidery cotton, or No. 50 sewing thread, do the punch-work portions. A linen of loosely woven quality should be selected or the punch work will not be perfectly satisfactory. Finish the piece by buttonholing the scalloped edge with silk or cotton.

Any one of the above articles would make a most attractive Christmas gift. A pair of embroidered pillow cases put up in a box, which, when opened, shows ribbon from each of its four corners meeting in the center in a bow over the dainty, folded hand-embroidered slips, is about as pretty and useful a gift as one can receive on Christmas morning; while a handsome guest towel is always sure of a warm welcome.

### Perforated Patterns

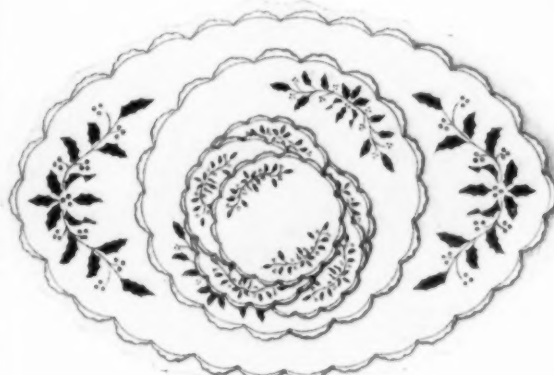
For those who wish to use their own goods with these designs instead of the stamped material offered here, we can supply a perforated pattern of any design shown on these pages for fifteen cents. Material for stamping and directions are included. We pay postage.

### New Fancy Work Catalogue Now Ready

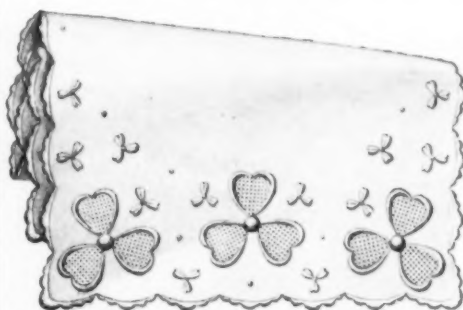
Contains hundreds of beautiful new designs for centerpieces, shirt waists, etc., including the popular new punch work. Also shows many new stencils and stencil outfits. Regular price, 10 cents, but will be sent prepaid for only 5 cents if you order at once. Any one sending in an order for fifty cents' worth or more of fancy work will receive a catalogue free of charge on request.



No. 10241—Pair of Pillow Cases. Design stamped on 26x44 inches fine quality muslin, including complete alphabet and stamping materials, price, 85 cents per pair, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. Stamped on fine linen, including complete alphabet and stamping materials, price, \$1.55 per pair, or given free for only 6 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. 25 skeins D. M. C. embroidery cotton for working, 50 cents extra.



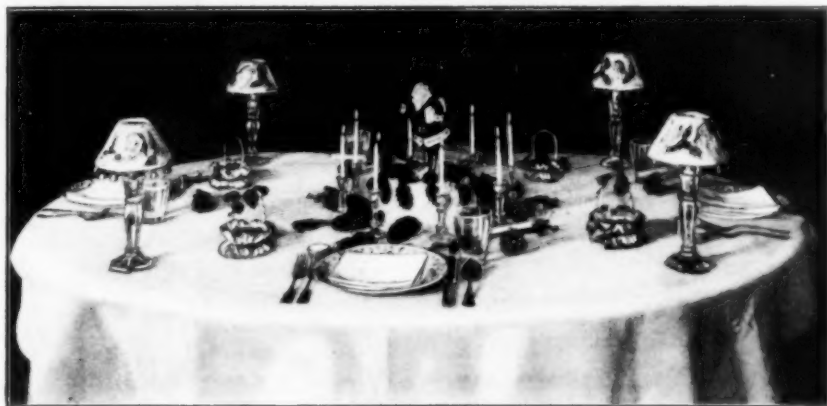
No. 10242—Tea Set. Consisting of 1 tray cloth stamped on about 18x26 inches, 1 centerpiece stamped on 18x18 inches, 6 doilies each stamped on about 9x9 inches; the whole stamped on pure imported white linen, price, 85 cents, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. The whole stamped on pure tan linen, price, 75 cents, or given free for only 3 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. The above sold separately, can be had as follows: Tray cloth, 45 cents; centerpiece 25 cents, and 6 doilies, 45 cents. Mercerized embroidery floss for working in colors, 4 cents per skein.



No. 10243—Scarf. Design stamped on 18x18 inches pure imported white linen, price, 65 cents, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage. 25 skeins D. M. C. cotton, 2 skeins linen thread and 1 punch work needle for working, 60 cents extra, or given free for only 2 yearly subscriptions for McCall's Magazine at 50 cents each.

# HINTS FOR THE THANKSGIVING FEAST

By Mary H. Northend



The Thanksgiving Table



Cranberry Molds

AS THE annual Thanksgiving feast draws near, the housemother looks about for new dishes and new ways to prepare the old familiar dainties. The decoration of pine cones on the table shown in the illustration will be a welcome change from the more familiar flowers and fruits. The center ornament is almost too tiny to figure much in the illustration. It is really a little old man in winter dress, typical of the cold weather which comes so soon after the great American holiday. Some good things to serve are suggested in the small cuts.

**CRANBERRY MOLDS.**—Wash one quart of berries. Cover with water in a porcelain kettle and cook till the skins burst. Mash and strain through a colander and return to fire. Add one cupful of sugar and cook till thick. Put into molds and serve individually, topping with nut meats or a bit of parsley.

**PUMPKIN PIE.**—One egg, one-half cup sugar, one tablespoonful butter, one teaspoonful flour, one-half cup pumpkin. Beat well and add one teaspoonful cinnamon,

one-half teaspoon allspice, one-half teaspoon cloves, one-half pint milk. When done, frost it with the whites of eggs and sugar, and decorate with nuts.

**INDIVIDUAL PLUM PUDDING.**—One cupful of sugar, one cupful of suet, chopped; one-half cup of molasses; one cupful of milk, three cupfuls of flour, one teaspoonful each of soda, cinnamon, cloves and nutmeg; a little salt. One good cupful of chopped raisins, one cupful currants, one-half cup of citron. Make into small individual molds and decorate with raisins which have been swelled by soaking in water. Serve with cubes of hard sauce.

As a vegetable with the Thanksgiving turkey, try creamed celery this year. You will be sure to like it. Wash and clean the celery, cut into half-inch lengths, and boil in a small quantity of water about thirty minutes, or until tender. Salt at the end of ten minutes. When done, drain; then pour over the celery a smooth, hot, nicely seasoned white sauce, very thin, in the proportion of one-half cup to each cupful of celery.



Pumpkin Pie



Individual Plum Puddings



## Bouncing Sturdy Children

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Many a mother knows from experience that a child "which has not done well" can be started along the way to strength and rosy health on

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Among these elements is Phosphate of Potash (grown in the grain)—the vital salt of the gray nerve cells—especially needed for promoting healthy brain-growth in children.

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# Little NEEDLEWORK *Conducted by* HELEN THOMAS

## Talks on

*Miss Thomas will be glad to answer any questions relating to needlework, but cannot undertake to do so unless postage accompanies the request for a reply. Address all orders for Transfer Patterns to The McCall Company.*

**E**VEN those women who do not care especially about embroidery will find our needlework designs attractive this month, because with one exception they can be applied to the decoration of wearing apparel. That one exception is the centerpiece illustrated below (McCall Kaumagraph Transfer Design No. 486) in the formal, conventional manner so many people are fond of. The pattern is brought out to best advantage in satin stitch and outline, and will readily find a place in the household stores of the woman who keeps up-to-date in all her belongings.

But whether we keep house or not, we do desire the very prettiest clothes we can get, and any new device for decorating them, any pretty novelty in the way of embroidered or braided trimming, is sure to arrest our attention at once. Indeed, most of us will go out of our way to seek new ideas in decorative art, and consider time and trouble well bestowed upon the needlecraft which embellishes our dress.

Seldom, though, is our search rewarded by so beautiful a design as the chrysanthemum pattern embroidered upon the dress shown in the illustration at the left. Not many designs are so perfectly adapted as our Transfer Pattern No. 487 to the uses of modern dress, but this seems so well suited to the particular gown upon which it is displayed that you would scarcely think of using anything else after you had seen this arrangement. The dress itself is cut by McCall Patterns for Ladies' Waist No. 4597 and Ladies' Skirt No. 4786. The material is white charmeuse satin, and the embroidery is done with pale-pink silk floss. With a sash of pink satin and borders of ermine on blouse, short sleeves and tunic,



Ladies' Waist No. 4597

Ladies' Skirt No. 4786

Embroidered with Transfer Design No. 487

it is the kind of an evening gown which gives distinctive style to its wearer. The chrysanthemum pattern is a straight border three inches wide, as you see it on the waist. For the skirt the tissue paper is separated and arranged on the tunic in the interesting irregular lines shown in the illustration. There are just two yards in each pattern, so that two patterns will be required to embroider the dress as represented. Chrysanthemums and leaves should be done in satin stitch, and the stems in close, fine outline embroidery. This design is also effective applied to scarfs, to pillows and other articles for household use, and can be developed as well in cotton and linen as in silk.



Design for Centerpiece No. 486



### Here is the latest

pattern of the new Simmons "Watch" neck chain used with the locket or watch. Chatelaine pins, neck chains, eyeglass and guards will be the proper thing this year—Dickens and Waldemar watch chains for men. If you get a Simmons pattern you can be certain that it is "correct."

## SIMMONS CHAINS

are sold only by good jewelers, who know they can give their customers the biggest value, in material, workmanship and style, in any goods that bear the Simmons name. Simmons Chains are noted for their wearing qualities as well as for their exquisite design and finish. They are not washed or plated goods—the surface of each chain is a heavy rolled tube of 12 to 14 karat solid gold.

If your own jeweler hasn't Simmons Chains, write us for

### FREE STYLE BOOK

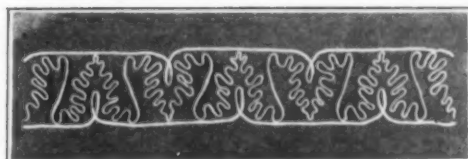
It contains all the latest patterns and styles, fully illustrated and described, of chatelaines, necklaces, bracelets, locketettes, etc., etc., and of chains and fobs for men.

R. F. SIMMONS CO.  
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Transfer Design No. 484  
(Applied to Child's Dress No. 4496)



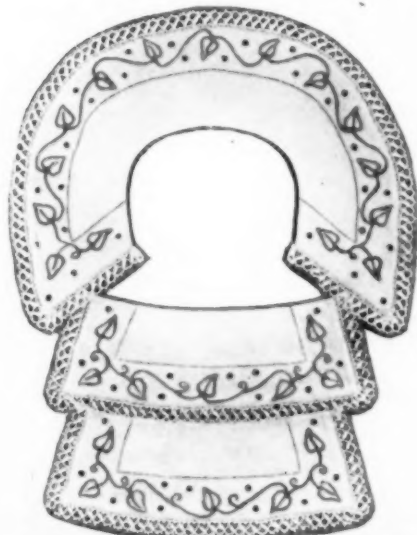
Design for Braiding No. 488

Of especial interest to mothers are designs for children's clothes. Few women are too much occupied to spare the moments required for adding a bit of decorative needlework to the small garments they take so much pleasure in making, and the busiest will not find it a tax upon her time to reproduce the design, No. 484, illustrated on the figure of the small girl. The cut shows the dress made of white linen, after the McCall Pattern for Child's Dress No. 4496. Its straight lower edge is hemstitched, and needs no other trimming than this chaste finish. The transfer design is for the decoration of sleeves and front of neck, the edges being finished with scallops. If you make the dress of linen, the embroidery will be most effective if done as largely as possible in eyelets, but working the connecting stems in an even, fine outline stitch. The same design may be applied with equally good results to a cashmere or other light-weight woolen dress, but in that case the embroidery should be done with silk, and in solid or satin stitch instead of eyelet work.

A scallop border design suitable, alike, for dresses, petticoats, underwear, or baby-carriage blankets, will find many uses in the hands of an inventive woman. We have such a design this month in No. 485. The illustration gives us a good idea of the effect when worked on the edge of a petticoat. The skirt used is McCall Pattern for Five-Gored Petticoat, No. 4030. The motifs are developed in eyelets, the scallops being, of course, buttonholed. Four corners to match the pattern are given with it, making it suitable for a square of piqué or flannel which can be used in the baby carriage.



Design for Scallop Border No. 485  
(Ladies' Five-Gored Petticoat No. 4030)



Designs for Child's Collar and Cuffs No. 483

ON the woolen material the work should be done with silk in solid embroidery. The pattern is three and a half inches wide and there are two yards of the border in the envelope.

The children are coming in for a fair share of attention in our needlework department this month, the collar and cuff set, Transfer Pattern No. 483, being of a suitable size for children's coats and dresses. This can be developed on piqué in outline or stem stitch, as illustrated, or in satin stitch if preferred. Large collars and cuffs are so much in style at the present time that this should prove a popular pattern.

At the top of the page we have a design for braiding, No. 488, which makes a handsome coat or dress trimming. As a finish to the collar, cuffs and coat-closed front of one of this season's natty waists it would prove extremely effective; and would be equally attractive used as a garniture on such a dress, for instance, as Misses' Dress No. 4926, shown on page 33. The pattern gives three yards of the design and is two and one-eighth inches wide. Seven yards of braid will be required to develop one yard of the pattern. Coronation, soutache or cord braid may all be used with good effect.

#### TRANSFER PATTERNS

A Kaumagraph pattern of any of these designs may be purchased for ten cents at a McCall pattern agency or will be sent postpaid from McCall Company, New York, if you send ten cents in stamps and your address.



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Write for our booklet—"A Babe in the House" and "Colgate Comforts." They tell much that is interesting about Colgate soaps. Sent free on request. Read the interesting advertisement of Colgate's Ribbon Dental Cream on page 98.

**COLGATE & CO.**

(Established 1806)

Dept. L 199 Fulton Street New York

## Common Sense Beauty Talks The Mouth and Teeth

By Margaret Hubbard Ayer



IF A girl has a set of even, white, compact teeth, she has the foundation of enough beauty for the average woman.

Women whose features are quite irregular are, nevertheless, often irresistibly charming because of an enchanting mouth and good teeth.

Indeed, were I to choose any one feature of the face as the keystone for beauty-building, I should say unhesitatingly, "Give me a beautiful mouth and perfect teeth, and I will do the rest."

Ugly skins can be transformed into lilies and roses; coarse hair may be made glossy and luxuriant; eyes, though they may not be beautiful, can still be given a sweet and womanly expression; but it is discouraging to try to beautify a girl who has a noticeably malformed mouth, misshapen teeth, pale unwholesome gums and a diseased breath.

Fortunately, we live in the age of cosmetic dentistry, as it is called, and the woman with crooked, misshapen teeth need not utterly despair, yet she might have been spared much suffering and humiliation if her teeth had been properly taken care of in childhood.

The child of today has the right given it by various branches of advanced dentistry and hygiene to a set of regular, sound, white teeth. Where there is a taint of some sort in the blood, the little teeth, and the second teeth, as well, decay without any apparent cause, but these are the exceptions, and much may be done to strengthen and assist in the formation of the teeth even in such cases.

It often happens that a girl's looks are destroyed by a narrow and protruding upper jaw which a little care will transform into a symmetrical feature. In such cases, a scientific surgeon-dentist should be consulted as soon as this formation becomes noticeable. But do not allow a good tooth to be extracted, no matter how far it overlaps, unless you have consulted more than one dentist. Teeth must be straightened while they are coming in, for during that time the jaw will yield and make room for them.

So much depends on the care of baby teeth that one cannot say too much about the care of the first little tooth and its tiny companions. From the very moment the little teeth appear, baby should have a tiny, very soft camel's-hair toothbrush, and morning and night each little tooth should be cleansed.

A SOLUTION of borax should be used, and if agreeable to the baby, a drop of essence of peppermint can be added. Probably every mother knows that the child who persistently sucks its thumb, or who is allowed to suck a comforter much of the time, is injuring the shape of the jaw and the position of the teeth.

Many children suck their thumbs at night, putting the little thumb in as soon as the light is out, and they keep this habit up after they are quite old. Thumb-suckers almost invariably have thick lips, and if you ran a beauty page in a daily

paper you would come to believe that half the feminine world suffered from thick and badly-formed lips. At least that is my impression.

The tooth that is clean will not decay, but there are several kinds of uncleanness. The first is the outer kind; the remedy is the toothbrush, tooth-powder or paste, and at times a little powdered pumice-stone. As to the toothbrush, let it be clean, above all things.

A very fastidious woman of my acquaintance never uses a toothbrush more than once. She can afford to be reckless and extravagant, and though she is carrying the fad a little too far, the principle is a good one. The ordinary toothbrush is used far too long and not often enough. To call it unclean is putting it very mildly. After using the toothbrush, it should be sterilized, either in boiling water or one of the many excellent preparations which come for that purpose. Peroxide is about as good as any.

THE toothbrush should be hung up and dried in the fresh air, if possible. There are many excellent tooth-pastes on the market, some of them having special healing properties for sore or bleeding gums.

For people who prefer powders, the following is a good one which may be prepared at small cost. Take two ounces of prepared chalk, add half an ounce of powdered orris-root, a teaspoonful of powdered pumice-stone and a quarter of an ounce of carbonate of soda. Mix thoroughly and pass through a wire sieve. The same formula is used with powdered cuttlefish instead of the pumice-stone.

Where a yellowish, almost greenish, substance has settled near the gums on the outside of the teeth, providing the teeth cannot be cleansed by a dentist, they can be brushed with powdered pumice and a little soap. Use the pumice along the edge of the teeth, rubbing by means of a small rosewood stick, or even a burned match; pumice used on the teeth once in a while will not harm the enamel if the teeth have been neglected, and providing they are otherwise strong.

Sometimes it happens that, despite the greatest care, the gums soften and recede. Massaging the gums with very cold water and the forefinger will sometimes cure this condition, but the cause is very often inherited, or it may be due to over-acidity of the blood, and to other internal conditions.

The teeth are very sensitive to internal disorders, and especially to a lack of care and cleanliness in the alimentary canal. Unfortunately, we seldom speak of this all-important factor in the preservation of health and beauty. A scientist like Professor Metchnikoff dares state that we



MARGARET HUBBARD AYER

are not as old as our arteries, but as young or as decrepit as the condition of our alimentary canal; but no woman likes to believe that beauty has its foundation in what St. Francis of Assisi called "brother donkey"—the stomach.

A clogged or unhealthy condition of the stomach not only makes the breath bad, but it eventually harms, first, the color of the teeth and then the texture.

Catarrh of the stomach or intestines, as well as of the throat, has its immediate effect upon the teeth, and renders the breath fetid. To a certain extent, this catarrhal breath can be cured by gargling with strong peroxide and water. Where the breath is continuously affected, a doctor should be consulted. For ordinary use, coffee-beans and bits of snake-root can be chewed.

The main thing to remember, however, is that clean teeth do not decay. Crevices or imperfections in the enamel at any point, and crowded teeth where food finds lodgment between them, are the first to show evidences of decay.

Food ferments in a few hours in these minute pockets, and bacteria multiply, assisted by conditions of warmth and moisture. Lactic acid is the by-product that these minute germs form, and it soon dissolves the lime salts from the enamel, and from the dentine under the enamel, and leaves the hairlike nerve filaments exposed to heat, cold and irritating substances like sugar and acids.

The advanced dentist of today polishes away these rough surfaces, and if the crevices are too deep, he fills them before decay has begun.

Stained or discolored teeth can be bleached by the intelligent practitioner when it is necessary, but teeth that are kept very clean, and brushed once a week with peroxide and the tooth-powder given above should not require bleaching.

So many of my readers suffer from cold sores in winter, that an article on the teeth and mouth would not be complete without an ointment for this trouble. One of the best is camphor ice, known to everyone, and often disdained because "familiarity breeds contempt."

Frequently touching the cold sore with alcohol when the first irritation makes itself manifest is also very effective. In this, as in everything else, prevention is better than cure, and nipping in the bud is more satisfactory than waiting until the trouble has reached noticeable proportions.

If you want to make your own lip salve, take five grains of camphor, one-half dram of powdered arrowroot, one-half dram of subnitrate of bismuth and one-half ounce of ointment of rosewater, and apply it to the lips whenever necessary.

Now, as to the mouth itself. A perfect mouth, according to the artists, is of medium size, the upper lip bow-shaped, and the under nearly straight. The lips should be neither too thick, which gives them a coarse expression, nor too thin, which makes the whole face express hardness and penuriousness.

Few women trouble themselves about lips that are too thin. But the girl with thick lips generally has a grudge against Nature.

Thick lips are often the result of adenoids and consequent mouth-breathing. The child who is allowed to breathe through its mouth because of adenoids, or from a bad habit, almost invariably grows up to have a heavy and often badly shaped mouth. If there is no obstruction

in the nasal and throat passages, a child should be forced, if necessary, to sleep with its mouth shut. This can often be done by bending the little head forward after the child is asleep. If the head is bent down the jaw will close naturally, and if the air in the room is good, if the child is not sleeping too close to the wall, and there is no physical obstruction, it will soon become used to breathing through the nose, provided it is made to do so.

Children, and even grown women, who bite or suck their lips, will notice that the lips become thicker. The only way to correct this is to stop the habit.

Many women seem to have the mistaken impression that biting the lips enhances their beauty, and on street-car or train, in the theaters, shops and hotels, one is continually seeing women furtively biting or moistening the lips from time to time, in an attempt to rival the "cherry red" of the poet's songs, and to lend a temporary added fulness to lips which may, perhaps, otherwise have an unattractive thinness of outline.

Such a habit, if persisted in, will, it is true, make the lips fuller, but alas! immensely more unattractive, for it effectually spoils their shape; while there is only one sure route to red lips, and that is by the road of bodily health. It needs rich, pure blood to color lips and cheeks as they should be, and that is only secured by furnishing the body with all the elements of nutrition and health—good, sensible nourishing food, plenty of fresh air, healthful sleep and invigorating exercise.

Now for those whose lips are too thick for beauty, and who have left childhood behind them.

The mouth indicates character and the habits of speech. The person with loose and flabby lips requires more character, more firmness and more strength of purpose. These qualities will show at once in the mouth. But, on the other hand, one may practice pinching and tightening the lips, and persistent work of this kind is as beneficial to the personality as it is to the muscles of the mouth.

A strong astringent—cologne spirits, for instance—may tighten the skin for a few minutes, but it has no permanent effect, and I do not believe very much in such lotions. The only way the shape of the mouth can be changed is by thinking other thoughts and by expressing them in other language. Diction, that much-neglected art, has everything to do with the shape of the mouth, as any actor will tell you.

Enunciate your words with elaborate care; use all the strength you can in your lips, tightening and relaxing the muscles exactly as if you were doing calisthenics with your arms or legs. You will soon find the muscles of the lips strengthening and tightening, and if you continue, speaking more carefully and more precisely, enunciating as if you were trying to make your words carry without raising your voice, you will soon find that your speech will be better, and your lips more shapely. Most of us speak in a slovenly way, mumbling our words as if we had no right to them, and the average person's mouth is of no particular shape in consequence.

The Italians say that God made a person's eyes, but that each one of us makes her own mouth. Generally speaking, we must be very careless workmen to have carved out such rough and unfinished products.

# R. WALLACE

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Made over from a tan serge dyed navy blue

Made over from a brown broad-cloth dyed black

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MRS. H. G. BURGESS, New York City

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There are two classes of Diamond Dyes—one for Wool or Silk, the other for Cotton, Linen, or Mixed Goods. Diamond Dyes for Wool or Silk now come in **Blue** envelopes. And, as heretofore, those for Cotton, Linen, or Mixed Goods are in **White** envelopes.

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Our experience of over thirty years has proven that **no one dye will successfully color every fabric.**

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**Wool and Silk** are animal fibre fabrics. **Cotton and Linen** are vegetable fibre fabrics. "**Union**" or "**Mixed**" goods are 60% to 80% Cotton—so must be treated as vegetable fibre fabrics.

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WELLS & RICHARDSON CO., Burlington, Vermont

## IRISH CARRICK-MA-CROSS LACE

By Marie Murray



HERE are two kinds of this beautiful Irish lace in vogue at the present time, the appliqué and the guipure. Its being a favorite lace with the present Queen of England has caused a great demand for the exquisite fabric, her recent orders for it including a court train in a combination of the two kinds. By no means as durable as the famous Irish crochet, it can never become

so common, because of its higher price and fragility. It is greatly prized by those who can afford it for wedding gowns, evening dresses and trousseaus. As it is very easily made and much quicker to work than Irish crochet, there is no reason why any woman who can sew neatly should not make a quantity of small pieces, such as the neckbands shown here, all that is requisite being some fine Brussels net, white or cream, sheer cambric muslin, a very fine sewing needle, a sharp scissors, coarse, twisted crochet cotton for the outlining, and the very finest sewing thread. In the latter there are several makes in Irish lace thread, varying in number from 100 to 250.

Whatever design is to be used must first be drawn on a piece of white, stiff paper such as drawing paper, if it cannot be obtained printed on a cotton material. Draw the design first with pencil, then go over the lines somewhat heavily with pen and ink. Rub out all trace of the lead pencil, otherwise the work will be spoiled, as it is absolutely necessary to keep it as clean as possible. For this purpose, all of the article not being worked upon should be kept covered during the process of working, and a piece of white tissue paper held between it and the thumb of the left hand which rests upon it.

Over the design the net is smoothly tacked around the edge, then the muslin is

laid over the net and also tacked, putting the stitches outside the lines of the design and sewing them closely enough to keep the net secure in place. Now take the coarse crochet cotton and lay it along the outline at the left-hand corner, and with the fine thread and a very fine needle—so that it may not leave a visible hole in the muslin after the stitch—couch or overcast the outlining thread with very close, even and neat stitches to both muslin and net

taken together. Go over the entire outline in this way. At the outer edge twist the thread into a small loop and secure with a few tight stitches through the center to form a picot. These are made at about an eighth of an inch apart all around the edge.

Remove the lace from the design by cutting the threads on the back of the design; then with a sharp scissors cut away the muslin from the outside of

the design, taking the utmost care not to cut the net, as this would entirely ruin the work. Now place the lace in an embroidery hoop, such as you

use for small pieces of embroidery, and fill in the motifs of the design with any or all of the lace stitches shown in the details. The number of filling stitches is merely a matter of individual fancy. Some like a clear background to the design, while many prefer all the spaces filled in. As a general rule, the greater the quantity of work put into the lace, provided the stitches are well chosen, the more valuable the lace becomes.

Placing the lace face downward on an ironing-board between folds of damp muslin and pressing with a hot iron completes it.

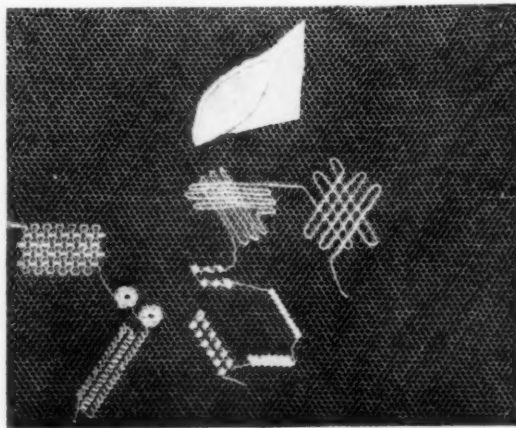
The guipure lace is made in much the same way but without the net, the various motifs being connected, while overcasting the outline, with buttonholed bars as in ordinary cut-work and the bars being frequently embellished with little picots buttonholed over.



Irish Carrick-Ma-Cross Lace Applique



Irish Carrick-Ma-Cross Lace Guipure



Lace Stitches for Filling in Motifs

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## Style Notes by Madame Louise

**STYLES IN SHOES** change frequently and the largest manufacturers are the only ones who can afford to alter their models to meet all the demands of fashion.

**THE STYLES** this season are more beautiful than ever. One of the most popular leathers is a new rich shade of tan. Fancy cloth toppings of all kinds are also much in vogue. For dress, patent is still the preferred leather, with cloth or kid top, while for heavy wear most women prefer the substantial calf.

**THE BEST WAY** to secure the new styles is to call at the Queen Quality Dealer's in your town. He now has the latest Fall and Winter models—chic, dainty and beautiful. Even the heaviest Winter shoes have a characteristic style distinctively Queen Quality.

**ONE** of the most important features in connection with these shoes is the moderate prices—ranging \$3.50, \$3.75, \$4.00, \$4.25, \$4.50 and \$5.00 per pair.

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*Madame Louise*

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Patent Dress Button Boot, with dull Kid Top.



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## Going Home for Thanksgiving

By Elizabeth Howells

**A** JOYOUS pilgrimage, "going home to spend Thanksgiving" ought to be, and is, but when, part and parcel of it, comes the thought of a long journey, or even a short one, with several children, a mother may be forgiven for a little sinking of the heart in anticipation. No matter how "good" these particular children ordinarily are, they are almost sure to become naughty and dirty and cross on the train. But a little intelligent preparation will very much lessen the arduousness of the undertaking. When the mother must take entire charge of the children without the help of her husband or a maid, it is particularly necessary that she make careful preparation for the journey.

When she expects to confront not her own home folks, but quite possibly some critical "in-law" at the end of the journey, it is important to keep the children as unsoiled and uncrumpled as possible. And since the dressing-room may not be occupied during the last critical half-hour, it is wiser not to depend on a change of little frocks on the train. There are materials which shed the dust, and which do not crumple. A dark-blue, polka-dotted foulard with petticoat and bloomers of a similar shade of cotton or chambray makes an attractive frock for a little girl, and one that will be proof against much wriggling. A dark suit and blouse for a little boy is much better than a light one.

It is usually wiser, as well as much less expensive, to prepare and take from home such food as will be required for a comparatively short journey. This should be packed by itself in a basket which should not be opened except at meal-time. When there is a baby in the party this basket should be of the zinc-lined, refrigerator variety now so popular with automobilists.

**THESE** baskets are rather expensive, but they are absolutely necessary when a baby is to be taken on a long journey. It is not safe to depend on milk from the dining-car or purchased at the station eating-house, especially in hot weather. Where the milk must be modified according to a special formula, enough should be prepared, bottled and carefully sealed to last the entire journey. The bottles may then be packed in with a supply of ice which can be renewed as required. No attempt should be made to transfer the milk from one bottle to another on the train—there is too much motion. They should be of the required size, and heated in a cup of water over an alcohol stove as required. In the larger cities grocery or drug firms often make a specialty of preparing milk according to a given formula and packing these baskets.

The little alcohol stove, which may be packed up in small compass, will prove a great comfort in heating food. It also supplies a quick and convenient way of heating the rejuvenating curling-iron.

The porter is the invaluable ally of the woman who is traveling with children. He supplies the ice, the table, the pillow that she may need, and he should be liberally tipped in the beginning as well as at the end of the journey. A dollar a day is not too much to allow for this purpose.



The mother who expects to depend on the dining-car for food should be careful to see that the children eat the simplest things on the menu. Fruit and cereal in the morning, roast beef medium at noon, with some simple dessert, and milk toast at night are always obtainable.

For the food that might make a child ill at home is almost certain to do so when the motion of the train is added to indigestion. And only those who have suffered from car-sickness know how much more distressing and persistent it is than even sea-sickness.

For this reason children should not be allowed to eat between meals on the train. This is one of the disadvantages of the lunch basket. It should be mentally padlocked between meals.

When the tendency to car-sickness persists in spite of care in diet, the child should be provided with a piece of bread to eat before he gets up in the morning. The motion of the train may otherwise be too much for an empty stomach.

ONE thing that should be provided in every traveller's outfit is a special drinking-cup. Folding traveling cups are now obtainable at city department stores in aluminum which will not rust, at twenty-five cents apiece. Children are apt to want a drink every five minutes, especially in warm weather. And while too much ice water is not a good thing, the drawing it from the little spigot seems to provide a joy that is not to be resisted. But the public drinking-cup is an abomination, and no amount of rinsing makes it fit for use.

After the necessities of food and clothing are provided for, the mother may well turn her mind to the hardly less imperative need of amusement. An older child will be happy with a book which he may have been allowed to bite into at home, so to speak, in order to sample its flavors.

For little children there are the transparent slates on whose opaque surface the outline of the cow or little boy in the print below may be traced. Then there are outline cards which come ready punctured, or which the mother may readily puncture with a pin. Through these holes the child may then draw his needle with its bright-colored thread, once around and then back over the vacant places until the horse or pig appears in solid outline.

The important thing in providing toys for a journey is that they shall be new, to hold the child's interest and, as far as possible, in one piece so that the children may not be tempted to scramble over the doubtfully clean floor after scattered pieces. Cutting out pictures from old magazines is a harmless amusement if the scraps can be put in a box and not on the floor.

The woman who must travel with children should make up her mind to devote herself to their entertainment, and if necessary, their discipline, even at the expense of her own inclinations—for otherwise the end of the journey will not find anyone in a Thanksgiving mood, and what might otherwise be festal days will have to be spent in getting the children back to their usual health and spirits.

WHEN little Bess came home from Sunday-school, her mother asked her who was there. She promptly replied: "Everybody but Jesus; He was out calling." The school had sung, "Jesus is Calling, Calling Today."

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## Cozy Chats With Our Girls

Conducted by Valerie Willing Curtis

*This department is devoted to discussing topics of timely interest and importance to our girls. Hardly a day goes by but leaves nearly everyone of us puzzling over some problem or matter of conduct that is immediate and personal to ourselves. If you will write us whenever you need help or advice, or whenever you can advise or help other girls who may need it, we will gladly print as many such letters as may be available. Please address Miss Curtis, care of McCall's Magazine, New York City.*

**A**MONG the letters from my girls last month are several which I could not answer personally because the writers did not give me their names and addresses. They touch upon problems so vital to girlhood, however, that I cannot ignore even one of them. So, instead of the preachment I am burning to give you on another subject, we are going to have a rather discursive chat this time about the things suggested in these letters, and I will answer as well as I can the questions you have asked me.

Two of my girls want me to advise them about going on the stage. One, who signs herself "Working Girl," says she is casting about for a means of livelihood, and thought of the stage because a talent for acting seems to be her most available asset. She is prepared for hard work and wants to know how she can obtain an opening. Her letter is very different from that written by "Brunette," who seems to have been fascinated by the glamour of the stage and to want to become an actress because she "just loves emotion and excitement" and is "crazy about matinees." She would not like to begin in vaudeville or as a chorus girl, she says, because she thinks that is cheap and "inclined to be bad," although she admits that any girl can be good in that life if she has the strength of will to resist its many temptations.

"Brunette's" point of view is exactly that of every inexperienced young girl who knows nothing of the stage or its requirements. To succeed in that profession takes hard work and lots of it. She must be willing to begin at the bottom of the ladder and with small wages, just as she would have to do in any other profession by which she undertook to earn her living. The hours are long, meals are irregular, sleep seems to be a negligible need. Even in the companies playing right along in one city, the beginner is not carried on "flowery beds of ease"; but on the road, and making one-night stands, the demands upon strength and vitality are enormous. Most of the traveling has to be done at night after an arduous performance lasting, perhaps, until toward midnight. Picture yourself, then, arriving in the early morning hours at some little town and going to a more or less uncomfortable country hotel for a breakfast which is in no way a reminder of the kind mother used to cook for you at home. By ten o'clock you must report at a cold theater for a rehearsal which lasts until time for the mid-day dinner. After a dinner like the breakfast, you hurry back for the matinee. Then perhaps comes another practice period, for besides the piece you are playing another is under rehearsal to

be brought out soon, while in your spare (?) moments you are learning the lines of still another for later production. After rehearsal a hurried supper, then the night performance, followed by a hasty packing and a scramble to the train to make the next stand. Costumes must be made and clothes mended somehow or other. In many cases this is done on the train in the hours snatched from much-needed sleep, and done, too, while you are conning the lines of another part. Not a roseate view of an actress's life, is it? Yet I happen to know it is a true one. If you go into it because of a real inclination for the calling, with your eyes open to the drawbacks and with determination to succeed in spite of the hardships, your chance will come some time for the real rewards; but if you are attracted to it by the glitter you see from before the footlights, and because you "just love emotion and sentiment," I would strongly advise you to try some other way of earning your living.

Strange how many of us want to do the showy things, instead of being content to do the plain and simple ones well! "Poetic Girl" wants advice about writing the words for songs. Her compositions have elicited the highest praise, she tells me, but the publishers to whom they have been submitted always want her to pay for their publication. Of course, I cannot advise without knowing the merits of the verse, but I should say about that as about going on the stage, that talent will command a hearing. Perhaps not just at first, but if you keep on writing until you have learned the real knack of it, to use a homely phrase, and submit your work to regular publishers, you will have it accepted in time. But unless you feel these songs bubbling up inside you so that you just must give expression to them, don't waste your time scribbling them. Let your poetic instinct lie like a sweetening influence at the roots of your own nature to flower in helpfulness and sympathy to the people right around you. Make your life a song which will cheer and brighten the common things of every day just where you are. Believe me, there is more happiness in living your daily life as well as you can than in writing reams of songs that do not sell.

Some of my girls have love affairs, and write to ask me what to say or do in certain instances. I do not want to discuss that kind of questions in our Cozy Chats. Intimate, personal things can only be dealt with in personal letters, and if "Lonely Girl," "Timidity," "Boycott," and "McCall's Reader" will write to me, enclosing stamped, self-addressed envelopes for reply, I shall be glad to help them if I can. As I have told you before, I will violate no confidence if you give me your names, but I feel I cannot give you any real assistance in your difficulties by discussing your troubles in a general way, as I necessarily must in this column.

You may be sure, always, that I am interested in the things which interest you, and that no problem is too trivial, no trouble too insignificant, no dream or ambition too vague or shadowy, to win my ready interest, my understanding and my sympathy. No matter what your problem is, whether it be how to get to college, what to wear at a neighborhood party, or a doubt as to the sweet and womanly thing to do in some situation which confronts you, I shall always be glad to listen to your confidence and to help you with my advice.

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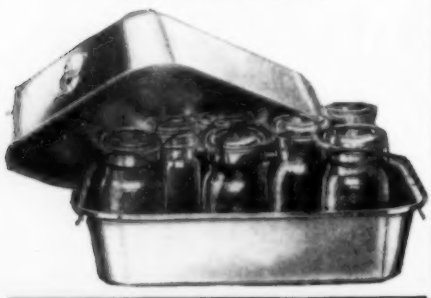


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## ROMANCE OF THE FIRELESS COOKER

By Mary H. Northend



MRS. HUNT left her work and gazed wistfully out of the window. She was a bit tired of the endless cleaning and sewing and mending for a troop of healthy youngsters, but most of all was she tired of the cooking, which seemed never to have an end. So intent was she on her thoughts that she did not hear the door open, or know that she was not alone, until a cheery voice inquired, "Anybody home?" and her next-door neighbor, Mrs. Wright, entered, very much excited. Mrs. Hunt felt that it must indeed be something important to bring her friend out so early in the day, as, in Evansville, housework was always the first consideration.

"My dear, I've something to tell you! It came this morning, and—" Mrs. Wright stopped long enough to draw her breath, and incidentally give Mrs. Hunt an opportunity to answer, "What came?"

"A fireless cooker!" Mrs. Hunt had a faint recollection that she had somewhere heard about a fireless cooker, but without experiencing any great interest. "Yes, a fireless cooker!" and warming up to her subject, Mrs. Wright sat down to explain.

She tried to make it clear that the fireless cooker was a box, inside of which were numerous pots and kettles, but in her enthusiasm the explanation became a bit foggy. "Do I understand," said Mrs. Hunt, "that the fireless cooker is a series of pans, or a box inside a pan? Or what is it, anyway?"

"Come over and see for yourself!" and Mrs. Hunt followed her excited neighbor homeward.

In the center of the Wright kitchen floor stood an oblong box about four feet long and two feet high, with a tight-fitting cover. Upon opening the box its contents were displayed, consisting of two aluminum kettles with tight-fitting covers. After many questions and answers and a close examination of the new-fangled cooking apparatus, Mrs. Hunt suddenly remembered that her own dinner was cooking on a stove containing *real* fire, and that it might burn at any minute, so she brought her visit of importance to a close, and hurried back home.

It was not until the close of the day, when seated at the family mending, that the fireless cooker was again thought of. Coming across an article on the subject in one of the magazines, she fell to reading it, and, reading, thought what a saving of time and labor the possession of a fireless cooker would mean.

Now Mrs. Hunt was not only an energetic woman, but an ingenious one, and ideas were soon coursing through her brain. Hardly a day passed that she did not visit her neighbor, fascinated by the new cooker. She examined the meals which were cooked in it, and tasted some of them. They were well done and delicious, although she had not expected to find them so. She also studied the mechanism of the cooker, and her mind was made up; she decided to have one. The matter was talked over with her husband, whom she found to be skeptical and not disposed to consider the matter; so, after trying with poor success to change his views on the

subject, she felt it wiser to say no more about it for the time being. To Mrs. Wright she explained; "Henry does not take kindly to it. He thinks it is merely a fad, and that the way our mothers cooked is good enough for us, but I mean to have a cooker, just the same."

Coming across an article on a home-made cooker, one day, she immediately set to making one. Among several boxes stored in the cellar, one was found measuring about two feet each way, and of sufficiently heavy boards to admit of having hinges attached, and a hasp. This was lined smoothly with several thicknesses of newspaper to prevent the cold air from finding its way through the cracks. A firm layer of hay, about four inches deep, was now packed in the bottom of the box. A four-quart covered pail of the same depth as its diameter was purchased for twenty-five cents, the sides being straight and perpendicular to the bottom, and the cover fitting securely in place. This kettle was firmly set in the middle of the hay bed and the hay packed around it until level with the top of the kettle. A thin piece of board was sawed to fit the box exactly; a hole was cut in the center just large enough to slip over the pail. Some difficulty was found in getting this circle just right, but it was finally accomplished. The board was then fitted into the box to cover the packing completely, the cover put on with hinges, and everything was now complete but the cushion, which was made good and firm, four inches deep to fit the rest of the space at the top of the box, and placed securely on top of the thin board which held the hay in place.

Mrs. Hunt used a head of cauliflower as the first experiment. This was boiled for five minutes, and then taken from the stove and slipped quickly into the cooker, and in ninety minutes it was thoroughly cooked and ready to be served. Several other articles were prepared with equal success.

One day when her husband sat down to dinner he found it so nicely cooked and seasoned that he commented: "How is it the dinner tastes so unusually good today, Mary? Not but that your cooking is always good," he hastened to add, "but this is better than usual."

Mrs. Hunt assumed a mysterious air, and then—"Fireless cooker!" was her laughing reply.

"Well, if that is the effect of a fireless cooker, although I don't understand what it is, we shall have to have one. What is it?" She thereupon explained how she had found a box in the cellar, and by carefully following directions had been able to construct one successfully.

Finding how easy it was to cook with the fireless cooker, she began to have more and more of their meals cooked in this manner, as it gave her coveted leisure. One day temptation came in the form of an invitation to a club meeting, which would necessitate her being from home the greater part of the day. Knowing the dinner could be cooked without her attention, she yielded. The gathering was enjoyed even more than in the earlier days, and with the excitement came back all the old love for club life, and a redoubled dislike for housework.

From this time on her life seemed changed. Soon she had joined several clubs and was constantly going to afternoon teas, leaving little time for housework or cooking, so that more and more were the meals prepared in the fireless cooker. Her husband looked on uneasily at this change in his wife, until at last one day he said quietly: "Mary, it would seem good to have you home more of the time, and have something to eat that was not cooked in a box." She made no reply, but did some serious thinking. Had she been neglecting her husband and children? She was afraid so.

The next day she cancelled an engagement, and went into the kitchen to plan and prepare a dinner such as they had formerly had. Nothing was said until the cloth was removed, and her husband had a few minutes' leisure, when Mrs. Hunt said contritely: "I shall never use it again—the fireless cooker."

"Why shouldn't you?" her husband asked cheerfully. "In its proper place as a labor-saver, I think it's all right. It certainly relieves you from much of the drudgery of housework, and that's as it should be. There is only one time when it is anything but a 'friend of the family', and that is when you try to make it do all the work, not only of the house, but of the home as well."

### The Thermometer in the Kitchen

**MAKING** bread by rule of thumb in the kitchen is the cause of much of the "bad luck" one hears discussed, and why this baking was so much poorer than the last. There need be no guess work about how hot your dough will be if a simple rule be followed. Let us presume you wish to set your dough at 90 degrees Fahr. by the thermometer. You ascertain the temperature of the room, not a difficult thing to do, inasmuch as the thermometer is hanging upon the wall close at hand and in plain sight. You then place the thermometer in the flour you are to use for a minute and that tells how warm it is. Let us suppose your kitchen is 70 degrees Fahr. and your flour 70 degrees. Now, how hot should the added water and milk be to bring the dough up to 90 degrees? Multiply 90 by three and that gives you 270 degrees. Add the flour and room temperature together and you get 140 degrees. You heat your liquid to 130 degrees by the thermometer and test your dough and you will find it is close to 90 degrees, the temperature required. Room 70 degrees, flour 70 degrees, water 130 degrees, total up to 270 degrees.

It is reported that a small niece of Harriet Beecher Stowe was somewhat burdened by continual stories of the ability and successes of her distinguished relative. One day she became angry with a playmate, and her mother was shocked to hear her dismiss the child with, "You go right straight home! I never want to see you again; you nor your man-servant nor your maid-servant nor your ox nor your ass."

Her mother exclaimed: "Oh, my dear, do you know what that is you are saying?" "Yes, I do; it's the ten commands!" "Well, do you know who wrote them?" "Oh, my goodness, yes! Aunt Harriet, I s'pose."



**Perhaps your mother's mother, as a bride, served Van Camp's Pork and Beans.**

**And Van Camp's now are just the same—the sauce the same—as then.**

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Such things are rarer than they used to be. They cost a great deal more.

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Such beans are not common. The materials are costly and the process is slow. The way to get them is to get Van Camp's.

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## MENUS FOR A WEEK IN NOVEMBER

By Margaret Morton

**G**OOD, nourishing, heat-producing foods are a necessity for this month if the health of the family is to be preserved and the efficiency of its members raised to the highest power. More meat should be included in the daily diet, and richer desserts are allowable than in the hot days of summer and early fall. Vegetables like cabbage, turnips and carrots, usually classed as "common," contain elements of great value to the human system, and if daintily prepared, are as palatable and digestible as those which we consider more delicate. Every housekeeper should make a careful study of food values and plan her menus in such a way as to maintain what is known as the "balanced ration." Recipes for most of the dishes suggested below are to be found in the cook books. Mrs. Morton will be glad to give directions for any unusual ones, if postage for reply accompanies the request.

<b>Sunday</b>		<b>LUNCHEON</b>	
<b>BREAKFAST</b>		Split Pea Soup	
Sliced Oranges and Bananas		German Coffee Cake	Baked Apple
Chipped Beef Omelet	English Muffins	<b>DINNER</b>	
Raspberry Jam	Coffee	Veal Pie	
<b>DINNER</b>		Macaroni with Cheese	
Pot Roast of Beef	Sweet Potatoes	Escalloped Tomatoes	
Creamed Carrots and Peas		Macedoine Salad	
Celery and Nut Salad		Orange Shortcake	
Prune and Date Gelatine	Cake	<b>Thursday</b>	
<b>SUPPER</b>		<b>BREAKFAST</b>	
Cold Sliced Beef	Cheese Sandwiches	Stewed Prunes	
Jelly Roll with Vanilla Sauce	Tea	Fried Mush	
<b>Monday</b>		Waffles with Honey	
<b>BREAKFAST</b>		<b>Coffee</b>	
Baked Apples with Cream		<b>LUNCHEON</b>	
Codfish Balls	Fried Sweet Potatoes	Potato Salad	
Toast	Coffee	Corn Fritters	
<b>LUNCHEON</b>		Bread and Butter Sandwiches	
Spaghetti with Tomatoes		<b>DINNER</b>	
Mustard Sardines on Toast	Boston Brown Bread	Chicken Fricassee	
<b>Cocoa</b>		Mashed Potatoes, Browned	
<b>DINNER</b>		Orange and Celery Salad	
Baked Beef Hash	Tomato Sauce	Apple Pie	
Rice	Creamed Cabbage	<b>Cheese</b>	
Lettuce Salad		<b>Coffee</b>	
Pumpkin Pie	Coffee	<b>Friday</b>	
<b>Tuesday</b>		<b>BREAKFAST</b>	
<b>BREAKFAST</b>		Stewed Figs	
Cereal with Dates and Cream		Hominy	
Brown Stew of Kidney	Hot Biscuits	Tomato Toast	
Orange Marmalade	Coffee	<b>Coffee</b>	
<b>LUNCHEON</b>		<b>LUNCHEON</b>	
Creamed Oysters on Toast		Oyster Soup	
Lettuce Sandwiches	Cookies	Pineapple Fritters	
<b>Tea</b>		<b>DINNER</b>	
<b>DINNER</b>		Baked Fish	
Baked Spareribs		Sauce Hollandaise	
Browned Potatoes	Creamed Turnips	Escalloped Potatoes	
Apple and Celery Salad		Lettuce with Mayonnaise	
Caramel Pudding with Meringue	Coffee	Baked Bananas, Pecan Sauce	
<b>Wednesday</b>		<b>Coffee</b>	
<b>BREAKFAST</b>		<b>Saturday</b>	
Sausage	Sliced Pineapple and Banana	<b>BREAKFAST</b>	
Buckwheat Cakes	Maple Syrup	Sliced Bananas with Lemon Juice and Sugar	
<b>Coffee</b>		Fish Cakes	
		Rice Croquettes with Jelly	
		<b>Rolls</b>	
		<b>LUNCHEON</b>	
		Cream of Corn Soup	
		Fried Apples	
		Hot Gingerbread	
		Orange Marmalade	
		<b>DINNER</b>	
		Beefsteak, Stuffed, Rolled and Baked	
		Baked Beans	
		Creamed Salsify	
		Salad of Canned Cherries and Almonds	
		Floating Island	
		<b>Cake</b>	
		<b>Coffee</b>	

### Recipes From the Famous Randolph Cook Book

Concluded

**I**N THIS last instalment of recipes from Mrs. Randolph's cook-book we have a few of the rules used by that notable housewife in the preparation of fish, oysters and chowder. Her directions for making gingerbread and plum pudding, also, are timely and will be appreciated by the housekeepers of today, who are as interested as were the women of former years in preparing good things for their families.

#### Chowder, a Sea Dish

Take any kind of firm fish, cut it in pieces six inches long, sprinkle salt and pepper over each piece, cover the bottom of a small Dutch oven with slices of salt pork about half boiled, lay in the fish, strewing a little chopped onion between; cover with crackers that have been

soaked in milk, pour over it two gills of white wine and two of water; put on the top of the oven and stew it gently about an hour; take it out carefully and lay it in a deep dish; thicken the gravy with a little flour and a spoonful of butter, add some chopped parsley, boil it a few minutes and pour it over the fish; serve it up hot.

#### Plum Pudding

Take a pound of the best flour, sift it and make it up before sunrise, with six eggs beaten light; a large spoonful of good yeast, and as much milk as will make it the consistency of bread; let it rise, knead into it half a pound of butter, put in a grated nutmeg, with one and a half pounds of raisins stoned and cut up; mix all well together, wet the cloth, flour it and tie it loosely, that the pudding may have room to rise. Raisins for puddings or cakes should be rubbed in a little flour to prevent their settling to the bottom; see that it does not stick to them in lumps.



### To Caveach Fish

Cut the fish in pieces the thickness of your hand, wash it and dry it in a cloth, sprinkle on some pepper and salt, dredge it with flour and fry it a nice brown; when it gets cold, put it in a pot with a little chopped onion between the layers; take as much vinegar and water as will cover it, mix with it some oil, pounded mace and whole black pepper, pour it on and stop the pot closely. This is a very convenient article, as it makes an excellent and ready addition to a dinner or supper. When served up it should be garnished with green fennel or parsley.

### Sugar Gingerbread

Take two pounds of the nicest brown sugar, dry and pound it, put it into three quarts of flour, add a large cupful of powdered ginger, and sift the mixture; wash the salt out of a pound of butter and cream it; have twelve eggs well beaten; work the mixture into the butter first, then the froth from the eggs until all are in, and it is quite light; add a glass of brandy, butter shallow moulds, pour it in, and bake in a quick oven.

### To Scallop Oysters

When the oysters are opened, put them in a bowl and wash them out of their own liquor; put some in the scallop shells, strew over them a few breadcrumbs and lay a slice of butter on them, then more oysters, breadcrumbs and a slice of butter on the top; put them into a Dutch oven to brown and serve them up in the shells.

### To Roast a Shad

Fill the cavity with good forcemeat, sew it up and tie it on a board of proper size, cover it with breadcrumbs, with some salt and pepper, set it before the fire to roast; when done on one side, turn it, tie it again, and when sufficiently done, pull out the thread, and serve it up with butter and parsley poured over it.

### To Make Egg Sauce for a Salt Cod

Boil four eggs hard, first half chop the white, then put in the yolks and chop them both together, but not very small; put them into half a pound of good melted butter, and let it boil up; then pour it on the fish.

### Directions for Cooking Cereals

**ROLLED OATS.**—Add one teaspoonful of salt to one pint boiling water. Pour in one cupful of the cereal gradually, stirring constantly, and cook directly over the heat for five minutes, still stirring. Cook for the remainder of the time over hot water. Pour into a warm dish and serve with cream.

**FINE WHEAT.**—Follow the directions given for rolled oats. Serve with stewed prunes, dates or figs.

**TO MOLD A CEREAL.**—Pour any cooked cereal into a dish rinsed in cold water. Let stand for a few hours.

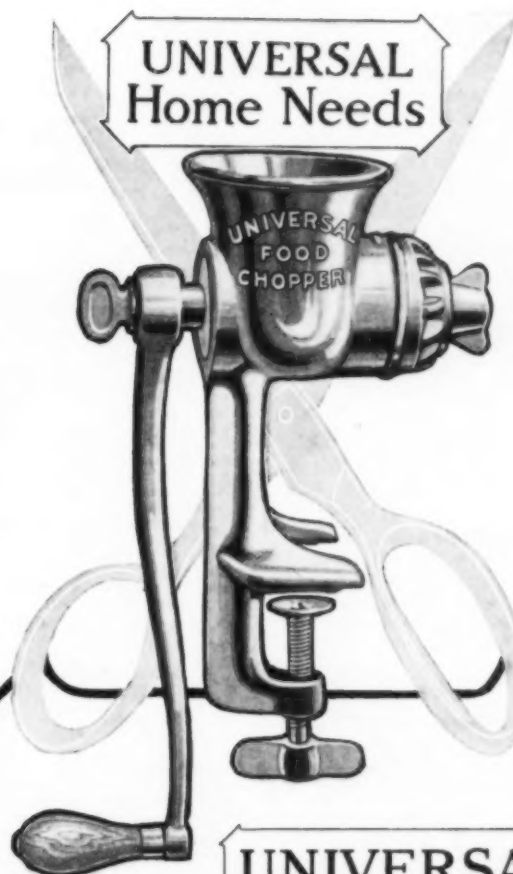
**FRIED MUSH.**—Cut molded cereal into slices, dip in flour, sauté in hot fat.

**RICE.**—Rice, salted and cooked in milk, in a double boiler, without stirring, until each grain is plump and separate, is delicious with the addition of a generous sprinkling of raisins shortly after it has begun to cook. Cold rice can be molded into small, flat cakes and delicately browned on each side in a buttered skillet. This makes a good lunch dish to be served on a chop platter with gravied meats, or the creamed bits of chicken left from Sunday dinner, or as a side dish with baked macaroni and cheese.

An ideal method of cooking cereal is to start it the night before and let it cook all night in a fireless cooker.

### A Convenient Time Table

Cereal	Water	Time
Rolled oats .... 1 cup	2 cups	25-45 min.
Fine wheat prep. 1 cup	2-6 cups	25-45 min.
Hominy ..... 1 cup	4 cups	1 hour
Rice ..... 1 cup	4 cups	30-60 min.
Indian meal ... 1 cup	4 cups	1-3 hours
Oatmeal ..... 1 cup	4 cups	3 hours



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## Practical Hints on Ironing

By Josephine E. Toal



**H**ALF the charm of an attractive  
table lies in the freshness of  
the linen. Though table-  
cloth and napkins may not  
be of the finest texture, yet,  
if snowy white and immac-  
ulately ironed, they lend  
an aristocratic air to any  
board and go a long way toward tempting  
the appetite.

And how much will not the perfectly  
laundered garment add to any woman's  
appearance?

But in many households where servant  
help is limited, the weekly ironing is a  
problem on account of which the house-  
wife fain would practice economy in laun-  
dered clothes. Yet, half the drudgery of  
ironing day is banished by the practice  
of intelligent methods and the use of  
proper conveniences. Many a woman,  
despite years of housekeeping, has never  
really learned how to iron.

One of the first essentials is well-made  
starch. To put clothes through lumpy or  
too thick starch is to insure sticky irons  
and "smootched" clothes—perhaps an ir-  
ritated temper. A piece of butter about  
the size of a pea dropped into a quart of  
hot starch imparts a magic quality that  
makes the irons move smoothly. If starch  
is left to cool before using, it should be  
stirred frequently to prevent thickening on  
the surface and consequent lumping. For  
thin fabrics, such as fine lawns and dim-  
ities, use thin starch. They will iron  
much more easily and look better.

The height of the ironing-board should  
be regulated to suit the convenience of the  
ironer. If too low, the result will be  
fatigue from stooping; if too high, ach-  
ing arms and shoulders. Good, adjustable  
boards can be found in almost any mar-  
ket today, and the woman who is still  
using a mere legless board will do well to  
save her pin money—if need be—to buy a  
more convenient device.

See to it that the irons are perfectly  
clean before they are placed on the range.  
Then rub them occasionally, while using,  
with paraffin or coarse salt to keep them  
smooth. The electric iron has come into  
great favor as a time-and-labor-saver, but  
it must be used with care and not allowed  
to get too hot, else it will prove a  
"scorchier."

**T**ABLE linens should be sprinkled very  
wet and ironed thoroughly dry with  
very hot irons. Woolens, on the con-  
trary, must be slightly dampened and  
ironed with warm irons. A hot iron will  
inevitably scorch a flannel garment.  
Clothes sprinkled the evening before iron-  
ing day will be in condition for best re-  
sults. When a fabric has been slightly yel-  
lowed by a too hot iron, the blemish may  
be removed by exposing the fabric to the  
bright sunlight for a half hour. Too much  
ironing will yellow thin fabrics. Iron  
handkerchiefs smoothly on one side, then  
fold square and give a light pressure of  
the iron on the last fold only.

So long, however, as a fabric remains  
damp, it will not scorch. Thick fabrics,  
such as heavy table linens, require much  
ironing. They must be ironed perfectly  
dry, otherwise they will wrinkle on the  
rack or in the closet, however smooth the  
iron may leave them. Right here is the  
secret of good ironing: iron until the  
fabric is dry. Hems, tucks, folds, seams,  
pleats, should be pressed again on the

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wrong side until all moisture is gone. Have you not seen garments, once smoothly ironed, emerge from drawer or clothes-closet in a wrinkled, mussed, rag-like condition, and about as unfit for use as when sent to the tub? The trouble was they had been ironed only partially dry and then carelessly hung up in a crowded closet or thrown into a tumbled drawer. The secret of crisp ruffles, smooth tucks, straight folds, lies in thorough ironing and careful folding or hanging.

Skirts, corset covers and night robes are more easily and quickly ironed by slipping the board through them, taking care to keep the basket beneath to prevent contact with the floor. A sleeve-board is a great help in ironing waists, not only for the sleeves, but for neck, shoulders and gathers at the waistline. If the sleeves are ironed first, it will be easier to do the remainder of the garment smoothly. After the body of the waist has been ironed, care must be taken to press the shoulder seams and armhole parts, on the inside, until quite dry. This may crumple the body of the waist a bit, but if it has been previously well ironed a few strokes of the iron will smooth it out again.

Centerpieces and doilies need to be starched a little around the embroidered edge to prevent the center from "hooping up." When thoroughly dry, roll them about a tube and wrap all in paper or cloth to keep smooth.

Thin fabrics dry out quickly, and it often happens that the garment becomes dry before the iron has been all over the surface. In such case, wring a clean cloth from a bowl of water and dampen the fabric ahead of the iron as you go. Thin materials are easily moistened in this way. In the same manner, streaks and spots discoverable at time of ironing may often be removed without taking the article from the board.

The early part of the day is the best time to iron. It is a mistake to stand at the board all day for the sake of getting the task out of the way. Far better to take the morning hours of several days, while as yet unfatigued, than to keep at the task after physical weariness makes it drudgery. Sprinkle only as many pieces at night as can easily be ironed next morning.

If good tools and a practical knowledge of methods make a skilled mechanic, the same equipment will do as much for the housewife; it will even make the one-time ironing boggy a pleasant task.

### Laundry Lore

**TO REMOVE GRASS STAINS.**—Pour over the stained part a few drops of turpentine, and rub between the fingers. Turpentine may be used in this manner even upon goods of very fine texture.

**TO REMOVE IRON RUST.**—Wet the part with a solution of tartaric acid and water.

**TO REMOVE FRESH INK STAINS.**—Soak in sweet milk; if dried, use lemon and salt, and place in the sunshine.

**TO REMOVE BLACK GREASE.**—Wash soiled parts with kerosene oil, changing oil for fresh as it becomes discolored. Then wash with soap and water.

**TO REMOVE MILDEW.**—Place a teaspoonful of chloride of lime in two gallons of water; let the chloride dissolve, then place the goods in the solution and bring to a boil. Remove from stove, let cool, and wash with soap and water.—Mrs. A. E., Lovells, Mich.

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**LOOK ON THE SELVAGE FOR THE NAME "BONTEX"**

## PIN-MONEY IDEAS

By Mary H. Northend



HERE is a certain amount of independence felt by the boy or girl, or even a person of more mature years, in earning his or her own spending money.

So many ways of doing this are open to-day that it is sometimes puzzling to know just what line to pursue. A small boy, for instance, with a whittling talent, became quite an expert in carving out toy boats and other playthings. A friend of the family, noting his clever work, asked him why he did not paint them up to make them more elaborate, and try to sell them. He immediately began in a small way, placing the toys when completed in one of the front windows at home, marking them one and two to five cents each. The toys were purchased by the other children as rapidly as he could finish them. Soon, older people became interested, offering suggestions which were acted upon, and his business grew so fast that he found all his spare time employed. He was soon putting away small sums every little while, in addition to earning all his pin-money.

Doing errands was the way in which an active little girl of my acquaintance earned her pocket-money. Her people were in poor circumstances, but she went among the neighbors, asking them if there were not some errands they would like done, or some packages she could deliver for them, saying she would call at a regular time each day after school. The idea was welcomed by one or two people, and by others she was told that they would think it over and let her know. She began her calls on the following day, and soon had a regular line of customers, ladies who were busy with their sewing, or who had unexpected guests to entertain. She charged from two to five cents, according to the time consumed. At the end of the first week she had earned sixty-two cents, and the following week seventy-five cents. Some weeks the amount was larger, other weeks less. One week she received \$1.40.

A CLEVER way of earning money was thought out by a girl after visiting a children's hospital with her mother, and watching the little invalids turning over leaves of magazines. Her plan was to make a lot of picture-books and offer them at a small price to the little patients. A number of partly worn sheets were found in the attic. These were starched and nicely laundered, then cut into different sizes, to accord with the books she had planned. When the sheets were all in place, covers of stiff cardboard were made. Then began the work of decorating. Colored pictures of all kinds, shapes and sizes were cut out by her mother from different papers, magazines and post-cards, and pasted to the cloth. The larger pictures were used for the covers; sometimes these were big spreading trees of green, again a horse or some other animal, but whatever the subject it was always interesting and varied. The books were sold for five and eight cents apiece, and were disposed of as rapidly as they could be made, insuring the girl quite a respectable little sum of pocket-money.

A young lady of my acquaintance, after graduating from high school, felt that she would like to do something profitable, as her parents were in moderate circumstances. She was unable to take an office position, being needed at home for at

least a part of the day. She was extremely fond of children, but could not spare time or money to take up kindergarten work, although she wanted to do something with children. Finally she decided on a line of work which, aside from being interesting, promised well financially.

SHE had some cards printed, stating that Miss S—— would attend pupils to and from kindergarten or dancing-school, and entertain children under seven years of age at reasonable rates. One of these cards was sent to each mother having young children. In a week Miss S—— had three children to accompany to kindergarten. Sometimes she was invited to stay and look on for a while at the school, and in that way got quite an insight into kindergarten methods. She usually reached home by 10 A. M., and, as she did not have to return for the children until 11:30, she was able to do quite a few things around the house. The mother of each child was charged fifty cents a week. When dancing-school began, five other little children joined the ranks. This was for one afternoon a week, from four to five-thirty, and for each child twenty-five cents was charged.

In the spring she had the large backyard sowed to grass, a sand-box put in one corner and a hammock strung in the shade. When kindergarten closed, she opened a class at her home, calling it her outdoor kindergarten. She limited her class to ten, as that was all she could accommodate. Those who were too young to come alone were called for and returned to their homes. One dollar a week for each child netted her ten dollars a week. She played dolls with them, had tea parties and invented delightful times with the sand-box. The children spent every pleasant day here in the open air, and enjoyed themselves thoroughly. The first year she made enough to clothe herself, besides purchasing her toys.

There are a number of ways of making extra money, if one is really put to the test. At first the success of a scheme may not be all that one has expected, but one can at least try, and with repeated trials new ideas come to the surface as the flaws in the old ones are detected when put to the test. Any one of us is perfectly competent to earn pin-money in one or more ways; the crucial point of the adventure, of course, is deciding what the way shall be. Here a little self-analysis is a necessity. What can you do well? Try that, whether it be darning hose, baking cakes, tending garden, mending china, pressing clothes, "doing up" lace curtains, or what not. Someone probably needs just what you could provide in labor or ingenuity, and it is for you to find that someone and offer your wares for sale.

Analysis of the needs of your neighborhood or town is another preliminary to success in the earning of pin-money; to know what people want is just as important as a knowledge of what you can do. What inconveniences are your neighbors putting up with that work or time of yours could overcome for them? What service performed would prove a boon to families like your own? What small article or product of personal labor, time and ingenuity would fill a need or satisfy a taste of the people you know?

These are the questions you must teach yourself to answer, testing your judgment, then, by practical demonstration.

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B84 Lingerie Clasp. 14k gold Hand engraved edge. pr. 4.75

S514 .25 Witch Thimble sterling silver. Give size

L523 Collapsible Cup in leather case .50

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(Part of calendar. See offer below.)

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# THE CLOUD AND THE LINING

A Story for Children

By Amy Jarvis

Illustration by G. W. Harting

MOLLIE sighed, everybody said she was a naughty girl, and so she supposed that there must be some truth in it. It was hard to be good when one had straight, thick hair that never would stay neat like sister Lily's golden curls, and when one preferred to play with the dogs to going out for a walk with Nurse.

Today she had made her mother very angry indeed, and now she was sitting in her bedroom, sadly thinking over the events of the morning. It was a lovely spring day, and Mother had taken Lily to see a dog show, and Mollie, who had looked forward to going for days, was left at home as a punishment. The next day was her birthday, she would be seven years old, and Mother said that Father

that she had been naughty, but he was waiting expectantly for her to say something, so she gulped down the little lump in her throat, and said:

"Dad, I have made Mother very cross with me again; and she said that you would be so angry with me, and I just wanted to tell you that I don't mean to be naughty."

"Well, childie, I really do not suppose that you *try* to be a bad girl. What have you done today?"

Mollie breathed more easily; this was better. Father *knew* that she was not naughty on purpose, and his eyes were twinkling, maybe ever so long ago he had done some things for which his mother had scolded him; so she started to tell him:



I COAXED HIM INTO THE HOUSE AND GAVE HIM SOME NUTS

had bought her a present, something that she wanted more than anything else, but he certainly would not let her have it when he knew what a naughty girl she had been.

Mollie gazed out of the window; she was watching a gay little butterfly enjoy himself lounging around in the sunshine, and then suddenly a wild thought sprang into her mind and she gasped at the idea of it, couldn't she go to Father and tell him all about it, maybe he would not be so very cross if she went downstairs and explained to him the trouble about the squirrel and his misdemeanors.

So Mollie, with a beating heart, softly crept down to Father's study. She knew he would be in there now, as he always did some writing in the afternoon; and when she pushed open the door he was surprised to see the tear-stained face of his little daughter Mollie. His children did not often come into his room when he was busy, but concealing his surprise, he said:

"Why, Mollie, child, what is the trouble?" and he pulled forward a big chair for her to sit in while they talked. Mollie found it rather hard to make a start, somehow she hated to tell Father

"You know, Daddy, the little squirrel that comes to see me every morning. Well, today, when he came he seemed so hungry that I coaxed him into the house, and gave him some of the nuts that were in the dining-room, and while he was eating them Mary came in and startled him so that he knocked down a glass dish and broke it, though I know he did not mean to do it on purpose."

"I am sure a guest of yours would not do anything wrong intentionally," replied Father, gravely.

"Why, no, of course not," said Mollie soberly; "but Mother said it was very thoughtless of me to take him in there, and, of course, it was. It was one of the best dishes that was broken."

"Well, Mollie, I think that your little friend would have been just as happy if you had taken the nuts out to him in the garden. So I am afraid that Mother had something to scold for, eh?"

"Ye-es, I'm afraid so, Daddy," answered Mollie, sadly. "She says that I am careless, and don't think; and that was why I did not go to the dog show with them. Maybe if I tried real hard, though, I could be better, don't you think so?"



"Why, of course, Mollie," replied Father hurriedly. "I am sure you would soon be a good girl. And Mollie, I have a dandy present for your birthday tomorrow, and I will take you down to see it in a few minutes' time. I think it is what you will like."

"Oh, Daddy, that will be fine. I should just love to see what you have got for me," said Mollie. And in a few minutes Mr. Leslie finished his writing and, with Mollie dancing along by his side, he led her in the direction of the stables. Mollie wondered and wondered where they were going, the only occupant of the stables was the grey mare who was too old to work, and Mollie eagerly watched her Father open the stable door and disappear within, telling her to wait there for a minute.

Mollie, gazing expectantly, suddenly gave a cry of delight as her father came out of the stable door leading the dearest little brown pony that Mollie had ever seen.

"Oh, Daddy!" she exclaimed rapturously, "is that for me? Isn't he the loveliest and sweetest darling in the world!" And she rubbed the pony's nose with her hand, the while admiring his soft brown eyes, wavy mane and long tail.

"Well, dear, do you think you will like Rob Roy?" asked Mr. Leslie.

"Like him, Daddy? I love him, and what a nice name for him. Oh, see, here comes Mother and Lily. Let's go and meet them."

So Mollie led Rob Roy, who stepped daintily along just as though he was on his very best behavior, and showed him to Mrs. Leslie and Lily. They were just as delighted with him as Mollie was, and presently Mollie said to her mother shyly, "Mother, dear, I am going to try and be a real good girl now, and Daddy says I may have the pony tomorrow."

"Well, I am very glad to hear it, Mollie," replied her mother, "and now I am going indoors. Lily and you may take your new pet back to the stables and give him some sugar."

Mollie and Lily then led the pony back, one little girl on each side of him, chattering gaily about the good times they would have, and Mollie, when she went to bed that night, could hardly sleep for excitement. She kept thinking about her new pet, and sighed thankfully as she remembered her happy idea of going to Father with the story of her trouble.

It was a colored congregation, and the minister had been using the word "phenomenon" quite extensively. After the sermon, the time for questions arriving, one good brother arose and asked the minister what he meant by the word phenomenon.

"Well," the good brother replied, "to-day you goes down de road, an' you sees a cow. Dat's no phenomenon. You goes still a little farder an' you sees a bird. Dat's no phenomenon. Tomorrow you goes down de road, an' you sees a cow a-settin' on a thornbush a-singin' like a bird. DAT'S a phenomenon!"

"MAMA," asked the little girl, playing on the floor with her Noah's Ark, "did the animals all go into the ark two by two?"

"Yes, dear."

"Well, mama"—after a long pause—"who went in with aunty?"

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## Conquering the Greedy Furnace

By Estelle Lambert Matteson

**O**F ALL the expenses contingent upon housekeeping, that of coal is the greatest bugbear. The appetite of the furnace seems insatiable, its scarlet mouth is incessantly open to devour the dollars we pour into it; if its digestion is perfect, we have warm houses; if it has dyspepsia, all the good coal we feed it is wasted.

I used to groan every time I drew a check to pay my coal bills, and they kept recurring with such frightful rapidity that I determined at last to see for myself whether any well-raised furnace could be or was so lost to all sense of decency.

Frequent admonitions to the man who took care of the furnace seemed to have no permanent effect upon the bills. I paid him six dollars a month simply to shovel in all the coal he could, and shovel out all the ashes he would. He usually came about 5.30 or 6 A.M. in the morning, raked down the fire, filled the furnace with fresh coal, opened part of the drafts and went on his way.

At breakfast the house was not warm, but at about ten o'clock, when no one was home, it did become pleasantly heated. At noon he came again, put on more coal, the early coal not having burned up, left the dampers the same and faded away. At nine o'clock at night he appeared again, took up ashes, filled the furnace up with more coal, right on top of that which was still half burned, shut off all the drafts, and, perfectly satisfied that he was keeping us warm, left for the night. As a matter of fact the house was warm from nine until twelve only. The rest of the time we were burning coal, but not getting the proper heat from it. My house is a boarding-house, my guests pay for and expect warm rooms, and anything more dismal than a half-heated room would be hard to find. So, after repeated complaints, and fearing I would lose well-paying people, I took the matter in my own hands.

Under the old régime I had been using three tons of coal each month during the severe weather, and never less than two. This, with six dollars monthly for the furnace man, made my coal bill stupendous.

The first thing was to discharge the man, who looked highly skeptical when I told him I would myself run the furnace. I made arrangements with a small boy, the son of one of my servants, agreeing to pay him two dollars a month to attend to the ashes every other day, and then Mr. Furnace and I started experimenting. My people had disliked coming into a cold dining-room for breakfast, and I had often resorted to a gas radiator, which burned up money faster than I could make it. I soon found it was no easy matter to keep my big house warm without entirely changing methods. But, after many trials, I hit upon the following solution of my furnace problem.

I filled up the furnace with plenty of coal at five o'clock in the afternoon, opened all drafts, and as soon as the gas was burned off, I checked the chimney damper entirely, but left the front drafts open. The cold-air box was opened as wide as I could get it, and the drafts and cold air together forced all the heat up into the rooms. As a result, when my people were coming home from business, the house was warm and comfortable.

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I left the furnace in this condition until ten o'clock at night, then I repeated the performance, except that I closed all but one draft. At six o'clock in the morning when the cook went down-stairs, she opened up all the drafts and shut off the dampers. At breakfast-time the house was delightful, and the heat lasted until nine o'clock. Then a little coal was put on, usually the cinders well wet, the drafts partially shut off, and through the warmest part of the day the furnace was run as it had formerly been done at night.

The theory of this was: that the night being the coldest part of the twenty-four hours, the house gets so thoroughly cold that it is difficult to get it heated through again; while it never becomes as cold in the daytime, because of the sun. Also, the house was nearly empty, daily, from nine in the morning until six at night, becoming peopled again from six in the evening until nine in the morning.

I saved one whole ton of coal the first month and four dollars of the man's hire. I had a much warmer house and better satisfied boarders. The furnace was thoroughly cleaned of ashes every other day, water was kept in the reservoir, and every bit of the ashes was put through my patent sifter. I had cinders enough to keep my furnace going days, it needed only two coalings besides, and I got every bit of heat I could get while the coal was in the furnace. It is much cheaper and easier to keep a house warm all the time than daily to have to heat up a cold house.

It costs me fifty cents a day to heat my house of fourteen rooms in the severest weather; less, of course, as the weather moderates.

I tried various sizes of coal, but found the best and cheapest in the end was the largest size coal. The smaller sizes start up a fire quicker, but they outlive their usefulness quicker, too, need more care and create more ashes.

Next, I went after my cook, who had been allowing her range fire to go out every night. It meant two scuttles of coal to get a hot enough fire in the morning for breakfast. I soon changed that. I ordered pea-coal, and she banked the fire every night, shutting off all the drafts. At six o'clock in the morning she shook it a very little, opened up the drafts, and in thirty minutes her fire was bright enough to toast bread over. Besides this, she had a boiler full of good hot water, which made the work easier for her, while supplying warm water for the bathroom; and, in addition, with this new order of things, she had a warm kitchen to come into in the morning. Her stove was cleaned out daily, immediately after breakfast, and the cinders were wet and kept for running the fires when she did not need a hot oven.

Coal bills eat up money with discouraging rapidity, and meager pocketbooks find it hard to bear the strain of the winter months with their attendant expenses. It is, therefore, wisdom on the part of the housewife to investigate the conditions which occasion this extra drain on the exchequer, and see how she can cope with and control them while in no way affecting the material comfort of her family.

Any woman can do what I have done and save at least ten dollars a month in a large house, when it is heated with hot air, and I have, further, the satisfaction of knowing I am getting all the heat there is out of my coal, thereby making a financial conquest of that necessary household bugbear, the furnace.



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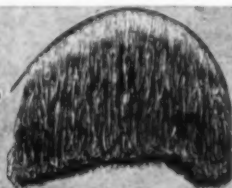
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## Dainty Foot Coverings for the Little Ones

By L. J. Brewster

**K**NITTING work has quite come back into its own as a pastime for leisure moments, and the girl or woman who is so fortunate as to have mastered its mysteries during her early schooldays is very much to be envied. Especially desirable is this accomplishment at this season, for there are many dainty little articles suitable for midwinter wear which one may fashion with the aid of knitting needles and some white or pale-hued yarn.

In the first illustration is shown a pretty suggestion for babies' booties. These were made of pale-blue Germantown and decorated with white ribbon bows. A novel feature of these booties is their closing with buttons and buttonholes, quite after the manner of grown-ups' shoes. Following are the directions for making the booties:

Procure one-half skein Germantown, 1 pair bone needles No. 3 and a little ribbon for either the bows or rosettes.

Cast on 28 st. 1st row—Plain. 2d row—K 1, then \* over, k 3, pass the first over the second and third. \* Repeat. 3d row—Plain. 4th row—\* K 3, pass first over second and third, over \*. Repeat.

Repeat these four rows until work is two or more inches deep. Bind off 18 st. Now, using the last 10 st, repeat pattern for 1¼ inches for instep. Bind off on wrong side. Join the sides of leg at lower edge.

Crochet 50 sc around foot. Continue working in sc, narrowing at heel and toe,

gradually, to shape the foot, until have 8 rows. Sew foot on wrong side.

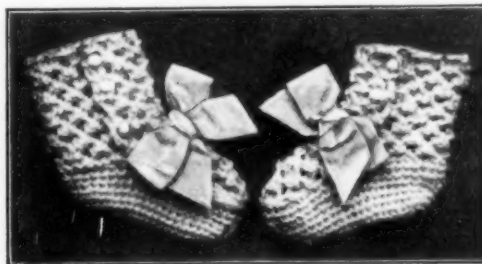
Sew three buttons on side, using the three open places on opposite side for buttonholes. Finish with ribbon rosette or bow on instep.

The open-work half-hose shown at the left of the lower illustration are made thus:

Cast on 80 st thus: 25 on first needle, 30 on second needle and 25 on third needle.

\* K 5, p 5 to end of row. P 5, k 5, to end of row. Knit from \* 5 times more. P 5, k 5 to end of row. K 5, p 5 to end of row. Repeat these two rows 5 more times. Repeat from \* twice more. K 7 rows plain, p 1 row, k 1 row, p 1 row.

K 1 needle plain, have 31 st on middle needle, and knit thus: K 1, \* over, k 3, slip first st over other two\*, to end, k 3d needle plain. Turn, k back plain\*. Repeat \* until work is 3½ inches deep, then narrow in



BUTTONED BOOTIES FOR THE BABY

every 6th row, until have 64 st left. Knit pattern without narrowing until work measures 5 inches, then knit plain both ways for half an inch.

K 21 st, break silk, leaving 10 inches, on next 22 st, k 2½ inches plain, then narrow at both ends of needle in every alternate row until have 14 st left, take up 26 st on side of foot and knit on the 21 ankle stitches. Knit back plain on 54 st, with another needle k 7 st, now on the other side of hose take up 26 st on side of foot using the broken silk, turn work and knit on the last 47 st making 108 st



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around foot. Knit plain both ways until have 13 ribs (26 rows) then narrow at each side of heel and toe until have 88 st left. Turn work wrong side out and bind off. Sew up leg.

These half-hose are for a child three years old. They will require 2½ spools of silk and 4 steel needles size 14 or 15.

These dainty leg coverings are very important parts of the child's wardrobe, for all physicians agree that warmth for the foot and legs is an absolute necessity for the young child, and in these days, when materials, patterns and full directions are at the disposal of everyone, there is no reason why every child should not have leggings and booties, both useful and beautiful. In fact, all forms of knitting have been rendered so fascinating by the beautiful wools and silks that are now manufactured, that it is a positive pleasure as well as a duty to use them. Many a woman, passing counters in stores where great heaps of bright and delicate yarns are piled up, has sighed regretfully for the days when little feet and chubby legs fairly clamored for the product of her skilful fingers. Happily, there are always the other woman's children—our nieces and nephews, our grandchildren and our favorites—and there are always poor, cold little toes of unfortunate children, who would enjoy a bootie or a stocking. Whether ornamented or plain, all forms of children's foot and leg gear are attractive, and make some of the most interesting "pick-up" work possible.

The dotted half-hose are for a child four years of age, and require two and one-half spools of silk or silkateen in white and a little in color, 4 steel needles No. 15.

Cast on 80 st with white, k 1, p 1 for 1½ inches; 3 rows dark, 6 rows white. Then two rows thus: 6 st white, 2 st dark, then 6 rows white. Now 2 st white followed by (2 st dark, 6 st white for 2 rows) 6 st white, 2 st dark for 2 rows.

Finish the rest of work in white. K 6 rows plain and twice in center of back in every seventh row until have 66 st left. K 10 rows plain then put 16 st each side of center stitch of back for heel. Knit across and purl back on these 33 st for 1½ inches. K 10, n, k 2, n, k 1, n, k 2, n, k 10. Purl back. K 10, n, n, k 1, n, n, k 10. Purl back. K 10, n, k 1, n, k 10. Purl back 12 st, fold heel wrong side out and bind off.

Pick up 20 st on side of heel. Knit stitches across instep on one needle, pick up 20 st on other side of heel. Make 2 st of every fifth st on heel needles, then narrow 1 st in every other row at corner of needle next the instep until have 63 st left. Put 21 on each three needles and knit plain until foot is 4 inches long, then narrow 1 st on every needle until have 15 st left. Narrow 2 st on every needle for 1 row and bind off.

The plain half-hose are for a child three years old and require two spools of silk or silkateen and four No. 15 steel needles. Cast 24 st on each of 3 needles. K 2, p 2 for 2 inches. K 1 inch plain then on the back needle narrow 2 times in every seventh row leaving 1 st between the narrowings until have 62 st left. Knit without narrowing until work is 3 inches long. On back needle slip enough stitches to make 15 each side of center one. On these 31 st knit across and purl back until work is one and one-fourth inches long. Then k 9, n, k 2, n, k 1, n, k 2, n, k 9. Purl

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back. K 9, n, n, k 1, n, n, k 9. Purl back. K 9, n, k 1, n, k 9. Purl back.

K 11 and fold heel wrong side out, slip last st knit on another needle and bind off by knitting 2 together and slipping stitch on needle over it.

Take up 17 st down the side of heel including the stitch on needle, k next 31 onto one needle. Take up 17 st on other side of heel. In next row increase 1 in every 5 on heel needles, but not on front. Now narrow 1 at corner of each heel needle, next front in every other row until have 59 st on needles. Divide the stitches evenly and knit two inches, then narrow the toe thus:

1st row—Narrow at both ends of each needle, knitting the first and last stitches. 2d row and 3d row—Knit without narrowing. Repeat these three rows 3 more times, then narrow a row, k 1 row plain, 1 row narrowed, 1 row plain, 4 rows narrowed. Break thread and bind off.

## Our First Naval Flag

The United States Navy as it appears today was but dimly foreshadowed in the floating batteries which in September, 1775, were launched on the Charles River, Massachusetts, and in October opened fire upon Boston. They were two in number, says the *Bluejacket*, scow shaped, and were made of strong timbers pierced near the water line for oars, and along the sides, higher up, for musketry and light.

A heavy gun was placed at each end and upon the top were four swivels, their ensign being the pine tree flag, which appears to have been the favorite flag in the New England Colonies. Colonel Reed, writing to Colonels Glover and Moylan, October 20, 1775, and speaking of the six schooners first commissioned by General Washington, says:

"Please fix upon some particular color for a flag and a signal by which our vessels may know each other. What do you think of a flag with a white ground and a tree in the middle, the motto, 'An Appeal to Heaven?' This is the flag of our floating batteries."

Colonels Glover and Moylan replied the next day, saying that Broughton and Selman had sailed that morning, having nothing but their old colors (probably the old English union ensign), and they had appointed the ensign at the maintop as the signal by which they could be known to their friends.

The suggestion of Colonel Reed seems, however, to have been adopted for the *Franklin*, in January, 1776, carried the pine tree flag and Commander Samuel Tucker wrote to John Holmes, March 6, 1818.

"The first cruise I made was in January, 1776, in the schooner *Franklin* of seventy tons, equipped by order of General Washington, and I had to purchase the small arms to encounter the enemy with money from my own pocket or go without, and my wife made the banner I fought under, the field of which was white and the union green, made therein in the figure of a pine tree, made of cloth of her own purchasing at her own expense."

April, 1776, the Massachusetts Council passed resolutions regulating the sea service, among which was the following:

"Resolved, that the uniform of the officers be green and white, and that they furnish themselves accordingly, and that the colors be a white flag with a green pine tree and the inscription be 'An Appeal to Heaven.'"



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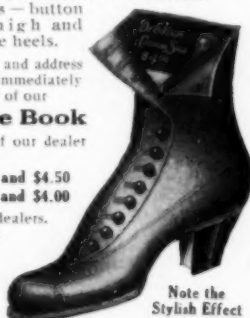
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Note the Stylish Effect

## Something Important About Perfumes

By Ella Wheeler Wilcox

In nature's bright blossoms not always reposes  
That strange subtle essence more rare than  
their bloom,

Which lies in the hearts of carnations and roses,  
That unexplained something by men called per-  
fume.

Though modest the flower, yet great is its power  
And pregnant with meaning each pistil and  
leaf.

If only it hides there, if only abides there,  
The fragrance suggestive of love, joy and  
grief.

Not always the air that a master composes  
Can stir human heart strings with pleasure or  
pain,

But strange, subtle chords, like the scent of the  
roses,  
Breathe out of some measures, though simple  
the strain.

And lo! when you hear them, you love them  
and fear them;

You tremble with anguish, you thrill with  
delight.

For back of them slumber old dreams without  
number,

And faces long vanished peer out into sight.

**P**ERFUME always seems to me like music grown still. There is something vitally wrong with the temperament of a man or a woman who dislikes music or perfume. Did you ever think how much of the charm of life would be missing if that least respected of the five senses, the sense of smell, were lost?

Never to be able to enjoy the breath of roses on a June day, the salt smell of the sea at low tide in August, the odors of the pine woods in early autumn and never to experience that emotional rush of the tides of Memory which certain perfumes produce. The whiff from a lady's lace handkerchief can for the moment restore lost youth and bring back dead faces to life and beauty for the passerby.

Perfumes always have played and always will play a large part in the romance of life, among temperamental people of refinement.

The word "perfume" is derived from the Latin words "per," which means "by" or "through," and "fumus," meaning "smoke" referring to incense, which was the first form of perfume used in religious ceremonies.

History is not old enough to give the birth of man's love of perfumes. Old Egyptian Papyri mentions them with respect, and a Turkish proverb says: "There are two things which cannot be hid: musk and love." There is an Oriental word "Kief," which signifies a condition of langorous pleasure, produced by fragrant plants. In proverbs we read that "Ointment and perfume rejoice the heart." Sir John Mandeville describes in his travels and adventures, the Isle of Rytan, where the people lived by the smell of wild apples. If they lost the savour of the apples they died.

It is said that when the wild elephants smell the Safari (men) they stampede with fright; it is the scent of man, their enemy.

Scientists claim that the power of smell is most acute among ants, of all created things. When two strange ants meet, they know by the odor if they belong to the same family. If they come from different groups they immediately proceed to do battle; and the devil take the hindmost.

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THE Queen of Sheba, introduced the Balsam of Mecca into Judea; only one plantation now produces the shrub, and the amount yielded annually is but three pounds. The famous Balm of Gilead once so common, now is rare, and only the Sultan can be supplied. Yet new perfumes are constantly being invented by our wonderful chemists here in this new world, which outrank the ancient ones.

The Egyptians reveled in the bath, and employed perfumes in their religious and state ceremonies and at funerals, about forty centuries before Christ. Their priests monopolized the compounding of the spices and gums and were consequently the original manufacturing perfumers. The city of Alexandria contained perfumery factories. Cleopatra used perfumes lavishly; they were among the means she employed to fascinate Mark Antony.

Men are curious creatures; they like the flirtatious woman and the woman who uses subtle odors, but both perfume and flirtatious methods must be delicately employed, or they are repelled, not attracted.

One associates seductive odors with the Far East and one finds them there. But at what exorbitant prices! and it is a bit disconcerting, after having searched the perfume bazaars of the Orient for rare scents, and having paid large sums for small bottles, to come home and find the very same perfumes manufactured in America at half the cost, and then to learn that our country exports more perfumes than it imports! Great is America.

THE more one learns about the making of perfumes the more wonderful it all seems. A man whose business it is to ransack the world for new flowers and shrubs which yield themselves to toilet purposes, sent a lady a tiny bottle no larger than her little finger full of the oil of jessamine. With it came a note saying, "I send you the breath of a thousand jessamine blossoms in this bottle." It had really taken as many flowers as that to fill this tiny bottle, beside weeks of work of many hands.

The methods of extracting the odoriferous properties of flowers, plants, fruits are by the enfleurage process, by distillation and by expressions.

The method most frequently employed is that of distillation. But some flowers are refractory to distillation, such as jessamine, tuberose, jonquille. The odor of these is exhausted by the process.

The process of extracting odors by maceration are accomplished by means of purified grease or oils, which have a strong affinity for odor and draw it all out of the flowers.

The use of perfumery is a natural, not an acquired taste.

The crudities of the few simple odors at command by the ancient doctors and alchemists have gradually given place in the world's development to the perfection of the art today, perhaps more subtle and at least as wonderful as any other department of human progress.

There are unworthy "perfumes" made by the cheap amateur of common materials, as there are in every vocation; poor musicians, painters, cooks, writers and what not. Why not condemn music, literature, art because of them.

For many years progressive physicians have been studying the curative powers of music and colors. Now, they are



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beginning to realize that there is healing in certain odors. A Paris physician has started a clinic for fashionable patients, in which the treatment is entirely carried on with perfumes. He has discovered that certain perfumes, if constantly used, have a marked effect upon the constitution, and, more than that, they have a strong power over the mental and nervous system. For instance, the continual use of geranium gives audacity and self-confidence, mint gives the user a clear business head, opopanax brings on madness. Russia leather encourages indolence, verberna stimulates a sense for the fine arts, and violet predisposes one to devotion. This shows the progress of humanity; for in olden times, alchemists studied how to kill, rather than how to cure, with perfumes.

Perfume seems in our western land to be a wholly feminine accessory of the toilet. Some twenty years ago fashion declared that men might use toilet water, but no extracts. Over in England, however, fashion has taken a swerve toward the Oriental idea and each man of the mode is expected to have his individual scent, usually in the form of an incense burner, in his personal apartments. Henry VIII. of England was passionately fond of perfumes, Napoleon delighted in them. Decatur made a business of gathering Oriental perfumes as he cruised about eastern seas, Charles Dickens doted on perfumes and General Grant bathed his whiskers in cologne water daily. As for Solomon, the Wisest of Wise men, history has preserved the names of six perfumes which he presented to the Queen of Sheba. They were: Kanaat, myat, meurigo, schin, selihot and selika.

**WHAT** a pity that the chemists of his day did not leave us the formula for all these. They were supposed to possess tremendous power over all who smelled them. Perhaps it was by means of these perfumes that Solomon won so many wives!

It is a curious fact that there is something unbalanced and out of harmony with those people who go to extremes in music or perfume madness, and that there is something lacking, something cold and repellent in those who dislike either.

It is easy for one who loves music passionately to become a bore to others, unless the passion is governed by good sense. In the same way it is easy for one who loves perfumes to become a nuisance to others, unless good taste and refinement govern.

But may our world never become so commonplace, so dull, so devoid of temperament, that it ceases to care for or comprehend perfumes. They have their place in life, with the great arts.

In fact, they have been known to inspire great arts; great literature, great poems, great music, great paintings.

And it would be difficult to find a man or woman who had experienced a great love who was not susceptible to the influence of perfumes.

Therefore my dainty lady select your favorite perfume with care; let it be subtle, not rank; delicate, not aggressive. Let it breathe from you, and your belongings, like an elusive breeze of early summer, not blow like an autumn gale. Perfume should haunt but never, under any circumstances, pursue.



## When Dressmaking Is Delightful

Choose your sewing silk with care if you wish pleasure and satisfaction from your dressmaking. See that it matches your fabric perfectly in shade. Be sure the thread is nothing but pure good silk. Finally, choose thread that is both strong and elastic. Spool silk having these qualities will satisfy. Spool silk without these qualities will cause trouble.



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# Our EXCHANGE *Conducted by* HELEN HOPKINS

*Every housekeeper who reads the magazine will, we feel sure, enter heartily into the helpful spirit of this department, and make it peculiarly her own. If you have discovered how to do some one thing just a little bit better than your neighbors, let us hear about it. We pay a minimum of twenty-five cents for each available contribution, and fifty cents for such as are one hundred words or more in length. Contributions copied from books or other publications cannot be accepted. No manuscripts can be returned but those not used and paid for will be destroyed.*

**TO CLEAN OILCLOTH.**—White oilcloth that has become disfigured by hot cooking utensils or stains can be cleaned by rubbing it with a slice of raw potato.—Mrs. H. P. T., Aubrey, Ark.

**TO REMOVE EGG STAINS FROM SILVER.**—Rub the silver with a wet rag dipped in salt water.—L. D., Gowanda, N. Y.

**TO PREVENT A LADDER FROM SLIPPING.**—Paste pieces of old rubber over each support. This will protect the floors and avert many a fall.—Mrs. H. P. T., Aubrey, Ark.

**TO RENOVATE WINDOW SHADES.**—Window shades that have become cracked and broken can be made like new by laying them flat on the floor and painting with ordinary oil paint, bought at any hardware store in small cans. Paint on one side and let thoroughly dry before touching the other side. This treatment preserves the shades and makes them last for years.—F. M. S., Dayton, O.

**GREASE.**—A little gasoline on a cloth will remove grease on the woodwork around a gas stove, or on the stove itself, as if by magic, thus saving much time and strength. If all the woodwork in the kitchen is gone over in this way about once a month, the hardest part of the housecleaning will be eliminated.—K. T. C., Portland, Ore.

**A GOOD IDEA FOR BOXES.**—If your hat-box is on a high shelf in the closet try the following suggestion. Slit open the two upright edges of one side of the box, so that when the cover is raised this side will drop down. This allows the hat to be removed and replaced without taking the bulky box from the shelf.—L. L., Cambridge, Mass.

**TO FIND THINGS.**—On my top pantry shelf I have a number of small boxes with labels on each end telling the contents. This saves hunting for the articles. One box contains fish-hooks; another, finishing nails; another, surplus keys. They are very convenient.—Mrs. J. D. M., Beaver City, Neb.

**TO DOUBLE CLOSET ROOM.**—Saw a broom-handle the proper length and put up across the back of the closet about a foot from the wall. A pole a yard long will hold about twenty coat-hangers, which keep the clothes in much better condition than when they are hung on regulation closet hooks. If waists and dresses are put upon hangers immediately after being ironed, their appearance is much improved.—K. T. C., Portland, Ore.

**TO PRESERVE HOT-WATER BOTTLES.**—Rubber hot-water bottles should never be hung away, after being dried, without being inflated with air and having the stopper securely screwed in. This prevents that sticking together which in a short time ruins the rubber.—Mrs. J. H. C., Franklinville, N. Y.

**IRONING-BOARD SLIPS.**—A pair of slips for the ironing-board are much more convenient than the usual pinned-on cover. They may be made from half-worn sheets, and should be just large enough to slip over the board easily with tapes to be tied over the end of it. It is the work of a moment to change the cover when it requires washing.—Mrs. J. H. C., Franklinville, N. Y.

**TO EXTERMINATE ANTS.**—Wring out a large sponge in a solution of sugar and water. Place it on a plate in the room infected and it will soon be covered with ants. Dip the sponge in water to remove them, and use it again in the same way until you have rid the place of them.—Mrs. J. E. B., Mayfield, Ken.

**TO PREVENT A MUSTY TEAPOT.**—To prevent a musty odor in teapots place a lump of sugar in them before putting them away.—S. E. G., Lawton, Okla.

**TO KINDLE FIRES.**—Buy cheap candles at ten cents a dozen. Cut them into small pieces and put a few bits among the kindlings; light them and they will blaze up quickly. About forty fires may be made for ten cents.—L. L., Cambridge, Mass.

**TO PREVENT NEW DISHES FROM BREAKING.**—Put the dishes into a pan of hot water and set on the stove. Let the water come slowly to a boil; then take off from the stove and when the water becomes cool again take the dishes out and wipe them. Afterward you may use as hot water as you wish on them without fear of their breaking.—M. V. W., Carthage, N. Y.

**TO CURE CREAKING DRAWERS.**—When the drawers in a new piece of furniture refuse to open and close with ease, take a bar of soap and rub it well along the edges.—E. E. J., North Escanaba, Mich.

**TO REMOVE FINGER-MARKS ON DOORS.**—Rub finger-marks on doors with a clean piece of flannel dipped in kerosene and they will disappear. Afterward wipe them with a cloth wrung out in hot water to take away the odor of oil. This is a better plan than using soap and water, as the oil does not destroy the paint. Kerosene will also be found excellent for cleaning varnished doors.—Mrs. B. H., Fullerton, Md.



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about the house. Rats will seek it, eat it, die outdoors. Easiest, quickest, cleanest way. Large size 25c, small size 15c, all druggists or direct prepaid. THE RAT BISCUIT CO., 2 N. Limestone St., Springfield, Ohio.

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**TO CLEAN MILKY GLASSES.**—Tumblers that have been used for milk should be rinsed in cold water before putting them in hot water, as the heat dries the milk in and makes the glass look cloudy.—Mrs. S. E. G., Lawton, Okla.

**TO CLEAN STRAINERS AND SIEVES.**—Rub with coarse salt and then pour boiling water through them.—Mrs. M. S., Plymouth, Neb.

**A USE FOR CASTERS.**—Have casters put on your woodbox and you will find it much easier in sweeping to move it from place to place.—Mrs. G. E. M., Cromwell, Iowa.

**TO CLEAN WINDOWS.**—Window Glass that is dingy and cannot be cleaned by washing, can be made clear by wiping with a rag dampened with vinegar, after it has been thoroughly washed.—E. M. G., Laurinburg, N. C.

**TO PROTECT YOUR CURTAIN HEM.**—If your curtains come just to the window-sill or a little below, slip a very light strip of wood as long as the width of the curtain into the lower hem. This will prevent blowing against the screen when the window is open, and will keep the curtain from becoming soiled.—E. E. W., Yates Center, Kans.

**TO CHANGE YOUR OUTLOOK.**—A bare brick wall or an unsightly back yard is enough to give one the blues for a week. A young housewife upon moving into a new locality found one of the windows of her living-room opening upon a dingy red brick wall. The room was finished in golden oak, so she had a carpenter build a lattice for this window and paint it a deep cream. It was set very close to the glass. A china window-box in which was planted an English Ivy was placed on the sill. Before very long the lattice work was covered with the growing plant and furnished a most beautiful adornment to the whole room. Draperies, such as were used at the other windows, harmonizing with the woodwork, were pushed close to the sides, thus relieving any suggestion of bareness.—M. G., Wisconsin.

**TO SLIP CURTAIN ON ROD.**—To prevent the curtain from tearing, slip a thimble over the end of the rod when running it through the casing.—L. D., Gowanda, N. Y.

**TO CLEAN POTS.**—Instead of scraping pots and kettles, use a piece of coarse sandpaper to remove any burned particles or discoloration.—E. C. L., El Paso, Tex.

**TO POLISH BRASS.**—Fine wood ashes moistened with a little water will polish any brass articles that have become tarnished from much use.—Mrs. A. E., Lowells, Mich.

**TO LENGTHEN BLANKETS.**—If you find your blankets have shrunk in the washing and are too short too tuck snugly under the foot of the bed, sew to the end a piece of outing flannel. Open the seams, to keep them flat by means of cat-stitching. Where the borders are colored, the silk used in the stitching can match them.—Mrs. A. E. J., Riverton, N. J.

**TO REMOVE STAINS FROM IVORY.**—Rub your piano keys with coal-oil or turpentine.—E. R., Ontario, Can.



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Choicest parts of the fish, that delight  
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used for almost countless ways of prepa-  
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By Jessie M. De Witt and Lucia Noble

OF ALL the varieties of woman's han-  
diwork nothing is daintier than this  
pretty shuttle-made lace. It is ser-  
viceable as well as beautiful, and can be  
used for so many purposes that it is a  
most useful accomplishment to learn how  
to make it.

Great variety is shown in the three  
doilies here illustrated. Fig. 1 is of the  
simple old-fashioned variety, fig. 2 and 3  
of modern tatting, are more intricate. Fig.  
1 measures about 6 inches in diameter, fig.  
2, 7 inches and fig.  
3, 10 inches.

No. 30 crochet  
cotton, two shut-  
tles and a fine cro-  
chet hook are re-  
quired. The hook  
will be found nec-  
essary for making  
the joinings in-  
stead of the usual  
pin.

When using  
two threads, that  
one wound around the fingers is desig-  
nated as the upper thread; the one in the  
right hand, as the lower thread. When  
three threads are used, as in the double ch  
in fig. 2, they are called upper, lower and  
middle threads.

Fig. 1.—1st row—Make a clover leaf  
(c l) thus: \* ring (r) 9 double stitches  
(d s), picot (p), 9 d s, repeat from \* twice.  
Take up the upper thread and chain (ch)  
12 d s. Drop the lower shuttle and with  
the upper one, r 5 p separately by 3 d s.  
Change shuttles and ch 12 d s; drop the  
upper thread and repeat from beginning 5  
times, joining each c l by p of 1st r to pre-  
ceding one, and omitting the r of 5 p's, join  
each ch at that point to a p of the r on 1st  
ch. Cut the threads and tie to ends at  
beginning. Fasten these ends of thread  
down on back of work with a needle  
and fine thread, then trim close.

2d row—Make a c l as directed above,  
joining the 1st r to the p of the middle r  
of 1st c l in the last row, and the 2d or  
middle r to the p which joins the 1st and  
2d c l's together in last row. After making  
the 3d r, tie and cut the threads, fasten-  
ing them down on the back of the work.  
Join the 1st r of next c l to p of last r  
in the one just  
finished, the  
2d r to same p  
joining c l's in  
1st row, and  
last r to mid-  
dle r of next  
c l in 1st row.  
Repeat  
around the  
doily.

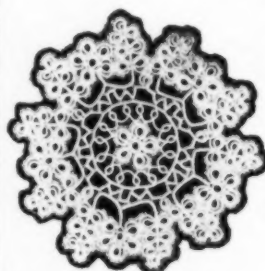


FIGURE TWO

3d row—\*  
R 9 d s, join  
into p of mid-  
dle r of 1st c  
l in 1st row,  
completing a group of 4 r, 9 d s, close. Ch  
7 d s, p, p, 6 d s, p, 7 d s, join by lower  
thread into p which joins 1st and last r's  
of 2 c l's in last row. Repeat ch, then re-  
peat from \* to end. 4th row.—\* R 12 d s,  
p, 12 d s, close, r 7 d s, 3 p, separated by  
5 d s, 7 d s, close, r 12 d s, p, 12 d s,  
close, ch 8 d s, join by upper thread to 1  
p to left of a r in 3d row, ch 8 d s, join  
by lower thread to p of right hand r of the

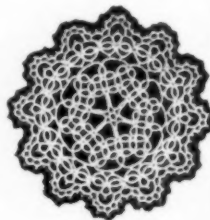
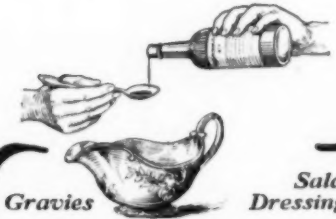


FIGURE ONE



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Salad Dressings

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Lea & Perrins' Sauce adds to the  
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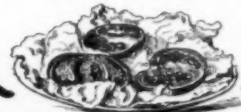
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surface:

Moisten a soft woolen cloth  
or cheese cloth with a few drops of  
3-in-One. Then wipe furniture just as if  
you were dusting.

You'll be astonished and delighted at the  
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or injure. Has no disagreeable varnish odor.

Household size, 8-oz. bottle, 50 cts; 3 oz.,  
25 cts; trial size, 10 cts. All stores.

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CLEANS  
WITHOUT  
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Write at once for  
Large Trial Pack-  
age of this wonderful  
Cleanser FREE. Makes your  
clothes clean and white without rubbing. Also  
lately pure and harmless. At grocer's 5c and 10c package.  
If you've never used "Van's Norub," try it—NOW—at our expense.  
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That is what you breathe all the time if you sweep and dust the old way. A War Dept. analysis proves that ordinary house dust contains every form of disease germs, also particles of sand, soot, ashes, animal excrement, hairs, scales, plant pollen and fibres, lint, remains of flies and waste material of endless variety. Dust spreads Tuberculosis. It is the most dangerous form of filth. The

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Reg. U.S. Pat. Off.

absorbs—imprisons dust—never scatters it. Our chemical treatment makes it pick up and hold every particle of dust with which it comes in contact. Our treatment kills germ life. No germ can live in a B-B Mop or Dust Cloth. Dust can only be removed from a B-B Mop by washing, which does not affect its efficiency. Fits any handle.

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## Ralston WHEAT FOOD

is great for children

In the checkerboard box—10c-15c

c l just made, ch 8 d s, join to next p in 3d r, ch 8 d s. Repeat from \* around doily, joining each c l by 1st r to the preceding one.

5th row—Tie the lower thread into a p which joins 2 c l's together in 4th row, take the upper thread and \* ch 3 d s p, 3 d s, p, 3 d s, join by lower thread to 1st p of middle r of right hand c l, ch 5 d s, 5 p separated by 3 d s, 5 d s, join to last p of same r, ch 3 d s, p, 3 d s, p, 3 d s, join between c l's. Repeat from \* to end of row, joining 1st p of 1st ch to last p of preceding ch.

6th row—Tie thread into the p of last ch of 5th row, \*\* ch 3 d s, p, 3 d s, join by lower thread to next p, ch 2 d s, p, 2 d s, join, \* ch 3 d s, p, 3 d s, join; repeat from \* 3 times, ch 2 d s, p, 2 d s, join. Repeat from \*\* to end of row, tie and cut threads.

Fig. 2.—In this design it is best to make the border first, and three threads are used in making the stems and leaves, but two shuttles will answer, the 3d thread being used from the ball or spool. Commence by making the flowers thus: R 5 p separated by 4 d s, join the thread into the 1st p, \* r 21 d s, turn this r over toward the right, take up the second thread and ch 9 d s, 9 p separated by 2 d s, 9 d s. Let this ch lie around the r and join the lower thread into same p of center r, ch 3 d s, join lower thread into next p of center, drop upper thread and repeat from \* 4 times, making a tiny p in center of last ch of 3 d s. Make 5 of these flowers for border and 1 for the center.

To make the double chain (d ch) which forms the stems, tie one of the shuttle threads into the tiny p on ch between petals of a flower, making a single knot. Measure off 2 yards of thread from the 2d shuttle, and drawing the loop formed by doubling the thread at this point through the same small p, pass the 1st shuttle through this loop. Then taking this 1st shuttle in the right hand ready to work with, pass the other two threads around the fingers of the left hand, being careful that they do not cross or twist. Now, without loosening the thumb and finger of the left hand, slip the 1st or lower thread off the fingers with the right thumb and finger, and draw it back under the left thumb, where it is held while an ordinary d s is made with the upper thread, which is still around the fingers. Work the loose end of the shuttle thread under this stitch before it is drawn up and also under the next two stitches made with the upper thread.

After making this 1st d s, slip the under thread back around the fingers, and make a d s with it, making the last half of the stitch as ordinarily made first and drawing it tight with the thumb and finger of the right hand. Make the 3d stitch with the upper thread, the 4th with the lower, and so on till there are 6 d s on either side. Measure off 2 yards of thread from the spool, and leaving the lower thread, which should be the 2-yard end from the shuttle, at this point, substitute the spool thread for it, taking it up at the 2-yard point. Thus you leave two loose ends to be used later and avoid tying on thread when needed. Commencing on the lower side continue the ch till there are 6 d s on lower side counting from where threads were changed, p on lower side, 4 d s, p, 4 d s, p, 9 d s. The upper side is without p's. Now drop both upper and lower threads, and with the middle one, r 21 d s. Turn this r over and take up the upper thread. Ch 8 d s,



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**I**N order to look fresh and rested at the end of a busy, trying day, absolutely the most important item is a fresh, radiant complexion. But, as you expose your skin to the wind and dust, to fatigue and strain, in its effort to resist it gradually becomes toughened and coarsened.

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4 p separated by 2 d s, join by the upper thread to 4th p of 1st petal of flower, 4 p separated by 2 d s, 8 d s, join by lower thread at base of r. Drop upper thread and r 21 d s. Turn the work over, take up the spool thread and ch 8 d s, 9 p separated by 2 d s, 8 d s, join at base of r. Turn the work, take up the threads and commencing with the lower thread, d ch 6 d s on lower side and 5 on the upper side. With the middle thread r 18 d s, turn r over, ch 7 d s, 4 p separated by 2 d s, join to 2d p of 2d petal of flower, 4 p separated by 2 d s, 7 d s, join at base of

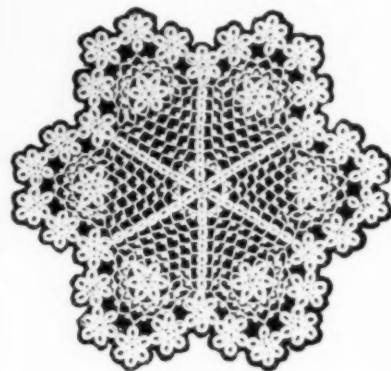


FIGURE THREE

r; r 18 d s, turn, ch 7 d s, join to last p of preceding r, 8 p separated by 2 d s, 7 d s, join at base of r, turn, d ch 6 d s on lower side, 5 on upper, r 15 d s, ch 6 d s, 2 p separated by 2 d s, join to next alternate p of same petal, 4 p separated by 2 d s, 6 d s, join at base of r. Repeat this d r joining by 1st p of ch to last p of preceding r, repeat again turning the work and making the ch with the spool thread, and joining to the last r on that side by 1st p of ch. Tie and cut threads. Now go back to the point where the long ends of thread were left and wind the one farthest from the flower on a shuttle, which now becomes the upper thread, as the work must be kept right side out. Wind the lower one on a spool. Push the hook through the ch behind the middle thread between these two threads and draw the 2d shuttle thread through, tying in a single knot. Then, using this as the middle thread make a stem and leaf like the one already made. This completes one section of the border. Join the sections by the 4th and 5th p's of the 1st outer lobes of the leaves.

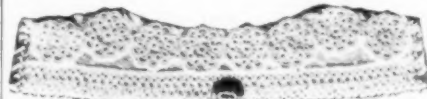


FIGURE FOUR

2d row—Ring 15 d s, ch 11 d s, join by upper thread to 2d p of leaf at left of point where two sections are joined together, 2 d s, join to 2d p on next leaf to right, 11 d s; tie the loose ends of thread together and join ch by the under thread into the loop thus formed. Now turning this d r down, take up the 3d thread, and commencing with the lower thread d ch \* 4 d s on lower side, 3 on the upper, join by lower thread to 1st p on d ch between leaf and flower in border; commencing on lower side d ch 4 d s on either side, p on upper side,

upper, 4 d s on either side, join to next p on upper side, 4 d s, join to next p, 4 d s on lower side, 3 on upper, join to next p, 4 d s on either side, p on upper side, 4 d s on either side, join to next p, 4 d s, p, 4 d s, join to next p, 4 d s on lower side, 3 on upper; drop upper and lower threads, turn work over, with middle thread r 15 d s, turn this r over to right, take up the upper thread as the work now stands and ch 11 d s, join as directed above, 2 d s, join, 11 d s, join at base of r. Turn the work over so r points down, take up 3d thread and repeat from \* to end of row, tie and cut.

3d row—Tie the three threads together and make a stitch or two on either side, then join by lower thread to 1st p of last row. Make the st on this ch alternate, first above, then below, making p's on upper side and joining lower thread to p's of last row. In counting, count from the last p on upper side and last joining on lower side. After joining to 1st p, make 3 d s on upper side, then a p, \* 5 d s on lower side, join to next p, 3 d s on lower side, join, 8 d s on upper side, p, 5 d s on lower side, join, 7 d s on upper side, p, 8 d s on lower side, join, 7 d s on upper side, p. Repeat from star to end of row, picking out the knot in ends of thread and st to 1st joining where the threads are tied and cut.

4th row—\* Ring 9 d s, join to a p in 3d row opposite a r in the 2d row, 9 d s, close, turn, take up 2d thread and ch 5 d s, join to a p at right of middle one on a petal of the center flower, ch 5 d s, r joined to next p in 3d row, ch 10 d s, r joined to next p, ch 5 d s, join to p at left of middle one on next petal of center flower, ch 5 d s. Repeat from \* to end of row, tie and cut.

Fig. 3.—Two shuttles are required. Commencing in the center, r 6 d s, small picot (s p) 6 d s, close; ch 1 d s, 3 p separated by 3 d s, 2 d s, join by lower thread to s p, 1 d s, 3 p separated by 3 d s, 2 d s; tie the loose threads and join lower thread into loop thus formed, then join both threads into 1st p and \* ch 9 d s, working the ends of thread under first 3 st. Drop upper thread and r 8 d s, join into same p of center, 8 d s, close, ch 9 d s, join lower thread into same p of center. This forms a double ring (d r). Ch 1 d s, join lower thread into next p of center. Repeat from \* 5 times, joining both threads at end into 1st p. Pass the threads back of 1st d r and join into loop formed by upper thread at top of d r.

Make a \* d r as directed above, ch 3 d s, p, 3 d s, shell picot (sh p) made thus: Drop the lower thread and with the upper one, r 4 half stitches (h s), using the 1st half of the d s only. Do not draw these h s up tight, but, holding them in place against the finger, leave them long; then hold them firmly between the thumb and finger while the r is drawn up. Change shuttles and ch 3 d s, p, 3 d s, join lower thread into top of next d r and repeat from \* to end of row, joining last ch by both threads at base of 1st d r. \* Pass the threads back of this d r, and join into loop formed by upper thread between r and 1st ch in last row, ch 3 d s, sh p of 4 h s, 4 d s, p, 4 d s, sh p, 3 d s, join to loop between 1st ch and 2d d r in last row. Repeat from \* to end of row. \*\* Pass threads back of d r and join into its top, \* d r, ch 6 d s, p, 6 d s, join by lower thread to p of last row, sh p of 5 h s, 6 d s, p, 6 d s, join to next d r. Repeat



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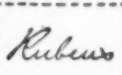
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from \* to end of row, then repeat from \*\* 5 times omitting the d r from last row.

SCALLOP.—Make a flower of 6 petals like one in center, joining by upper thread at top of last d r to middle p on a side of the doily. After completing the flower by joining the threads at base of 1st d r, ch 9 d s, join by upper thread to next p on doily, 6 d s, join by lower thread to top of 1st d r in flower; above this joining make a sh p of 4 h s, \* ch 3 d s, p, 3 d s, sh p, 3 d s, p, 3 d s, join to next d r, sh p. Repeat from \* 4 times, ch 6 d s, join to 1 st p at left of middle p on side of doily, 9 d s, join at base of d r of flower.

Pass the threads back of this d r and join to its top. Turn the work and ch 5 d s, join by upper thread to next p on doily, ch 5 d s, p, 5 d s, join by lower thread to 1 st p of last row, sh p of 5 h s, \* ch 5 d s, p, 5 d s, join to next p, sh p. Repeat from \* 6 times, ch 5 d s, p, 5 d s, join by upper thread to p on doily, 5 d s, cut and tie at top of d r.

Turn work over, and tie thread at base of 1st sh p on last row which is the last one made. Ch 3 d s, join by upper thread to p of last ch in last row, 5 d s, join to p on doily, 5 d s, p, 5 d s, join by lower thread to next p in last row, sh p of 5 h s, \* ch 6 d s, p, 6 d s, join to next p, sh p. Repeat from \* 5 times, ch 5 d s, p, 5 d s, join to p on doily, 5 d s, join to p of 1st ch in last row, 3 d s; cut and tie at base of sh p. The other scallops are formed in the same way.

The border is formed of flowers like those already made, joined as follows: After making 3 petals, join the next by upper thread at top of d r to last p on a scallop. Join the next petal to the d r between scallops, and the lost petal to 1st p on next scallop. Make 3 petals in 2d flower, then join the 4th petal to the last petal in preceding flower, the 5th and 6th petals to the next 2 p's on the scallop. Make 4 petals in the 3d flower, then join the 5th to the last flower, and the 6th to the next p on scallop. Complete the other half of the scallop in the same way and the other scallops like this one.

When the work is finished, stretch carefully, face down, on a padded board, pinning it in place. Dampen with cold starch, sopping it on with a cloth. Then cover with a dry cloth and press until dry.

This attractive collar is also made of tatting applied to a stock. An ingenious woman can arrange the wheels to suit herself on any style of collar she may prefer. Fig. 4 is given as one suggestion.

TO MAKE THE WHEELS.—Fill the shuttle, but do not break it off from the spool.

FIRST ROUND.—With the shuttle thread work 1 d s; a space so as to make 1 loop nearly a quarter of an inch long; 2 d s, 1 loop quarter-inch long, until you have 10 loops, and 1 d s; draw it up close to form a wheel.

SECOND ROUND.—Allow an eighth of an inch thread on the shuttle, then work 2 d s, a small p, by leaving a space on thread which is over your hand; 2 d s, small p; 2 d s, join it through the first long loop of the ten; 2 d s, small p; 2 d s, small p; 2 d s, small p; 2 d s draw up close; turn it over; over the spool thread with shuttle, work 2 d s, small p, 2 d s until you have 6 p, and 2 d s; draw nice and close; turn it over; with shuttle thread alone, work 2 d s, small p; join through the next to last small p of first small wheel; 2 d s, 1 small p, 2 d s, join through long loop of center wheel; go on this way right

around the wheel until you come to the tenth; that is joined like the others, and to the first small wheel also; through next to the first p; work the outside piece, then tie it close; cut off threads, and sew the knot with fine cotton so it will not slip or come undone when laundered.

You can make each wheel separate or they can be joined through the 3d and 4th p of outside edge, thus making a handsome insertion; press each motif before applying.

To make the tatting on lower edge of stock: Fill the shuttle, but do not break it off; with it work 2 d s, small p, 2 d s, p, until you have 6 p, followed by 2 d s; draw up very close to form a wheel; over the spool thread with shuttle work 6 d s, small p, 6 d s; with the shuttle thread alone, work 2 d s, small p, until you have 6 p and 2 d s; over spool thread, 6 d s, p, 6 d s; with shuttle thread work 2 d s, p, 2 d s; join through 5th p of 1st wheel; 2 d s, p, four times; 2 d s, draw up close; over spool thread with shuttle, 6 d s, p, 6 d s; with shuttle alone, 2 d s, p, 2 d s, p, join through 5th p of tiny wheel; 2 d s, p, four times; 2 d s; draw up close; repeat for length required.

Tatting made of black or colored purse twist is very smart on silk waists, and is certainly very odd.

### Shedding Tears

Perhaps you have noticed that after you have had a good cry about something you always want to blow your nose, but did it ever occur to you that this was because many of the tears had somehow run down the inside of your head into your nose instead of down the outside on your cheeks?

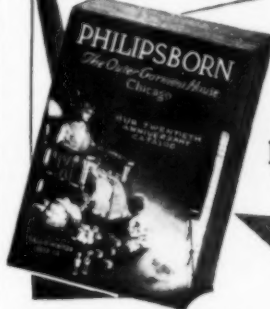
Very few persons know that their tears are always flowing, although they do not shed them by letting them run down the outside of their faces and making their eyes red. Every time you wink you drop a tiny tear into the lower eyelid, washing the eyeball with it on the way down. After it has sponged the eye off nicely it runs off into the nose through a tiny hole near the inner corner of the eye, which is called the tear duct.

When you start to howl because you think you are hurt the tears come so fast that this little duct cannot carry them off, so they overflow on the face and you shed them, which shows that the story books use the correct expression when they say "her eyes overflowed with tears."

Above each eye and toward the outer side there is a little gland that is always busy making tears so as to be ready for use any time, just as a locomotive is always making compressed air ready for use in the air brakes. The moment the eye telegraphs its message to the brain that the eyeball is a little dry or that there is a speck of dust on it, wink goes the eyelid and down comes a little tear and the eye is nicely washed off again and looks as bright and clear as ever.

THE noted Rabbi Hirsch had arisen to give his seat to a lady, but before she could take it a burly young fellow slid into it. The rabbi looked very meaningfully at him and, after an uncomfortable silence, the young fellow finally blurted out: "Well, what are you glarin' at me for? Want to eat me? Eh?" "No," calmly replied the rabbi, "I am forbidden to eat you—I am a Jew."

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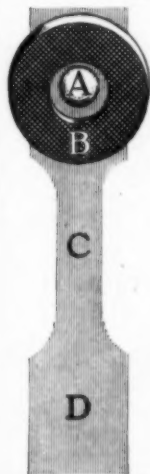
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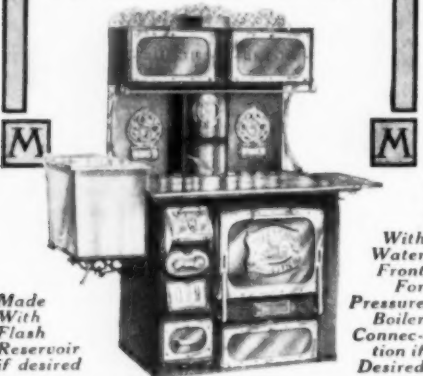
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# WHAT TO WEAR IN CRÊPE

By Mme. Ricardier

**S**AD times come into the lives of most of us, when a gay garb and lively colors are utterly repugnant to our every feeling. In the first effort to take up life again without some familiar presence, a natural in-



No. 1



No. 2



No. 3

stinct seems to bid us hide ourselves in black dress, to shield our faces from the gaze of curious eyes in the enveloping folds of a heavy veil. And so, back of the symbolism of the crêpe, there is a real reason, as there is in most of our conventions. The fact that necessity compels attention to clothes in the first moments of poignant sorrow has led many persons to revolt against the custom of wearing mourning, but while it is true that sorrow needs no outer expression, dress is, after all, a true index of feeling. Our happy moments, as well as our somber ones, have their influence upon our apparel.

It is true that we must give a more or less divided attention to the selection of a mourning hat and veil, but that does not necessarily imply that we are greatly concerned about the fashion of it. With most of us the main desire is to get something sufficiently becoming and enough in accord with prevailing modes to render us inconspicuous. Such are the hats illustrated on these two pages. The shapes are notable examples of good style, and the arrangement of the veils extremely graceful and attractive. Notice the pleasing shape of the hat illustrated in figure 1. It comes forward over the forehead to shade the eyes, and frames the face in a most becoming manner. The draping of the veil is a model of grace and propriety, sweeping backward in lines which conceal any possible angularity of the back or shoulders.

For women who must wear small hats—and there are many to whom large ones are utterly unsuited—the pretty shapes seen in illustrations No. 2 and No. 3 will suggest practical possibilities. Both of these shapes fit well down over the hair and are therefore more free than most from that uncomfortable tendency to drag, caused by the heavy veil.

The hats numbered 4 and 5 in the illustration are both larger than No. 1. They afford even better protection to the face than that graceful shape. Sloping backward



and down over the neck, they are similar to the so-called "poke" shapes we all liked so well a few years ago. The folding of the veils about the crowns of both these hats is a triumph of the milliner's art, and only skill and long practice can accomplish it with the charming perfection attained in these models. Becoming to an unusual degree are the lines of white at the edges. They relieve the somberness of the black crêpe, and women who do not look well in black will find they can wear it perfectly with the touch of white near the face.

In buying your crêpe, you will do well to select as good a quality as your purse will permit. You will be more than repaid for your additional outlay by the lasting wear of the better fabric. Cheap



No. 4



No. 5

crêpe succumbs soon to wind and weather and takes on a hopeless, rusty hue that proclaims to the world its poverty-stricken condition, whereas for just a little more money you get something which remains crisp and retains its color as long as you have need of it.

To buy inexpensive materials, with a view to frequent replenishing and consequent variety, is well enough for the wardrobe which is to fit the needs of the ordinary healthy, happy life, and which changes to meet not only occasions but inclination; but mourning garments are worn for a specified period only, represent a condition of mind not occupied with constant change of wearing apparel, and it is therefore best, in buying, to buy for durability.


Even within the limits of time prescribed by custom, the mourning dress is subject to much wear and tear. The question is often asked, "Why have fixed rules for something which should be so entirely a matter of the feelings alone?"

Why, indeed, but for the reason that all our customs have grown out of some real need of life. In this case we are spared many intrusions, saved from many unpleasant situations in a complicated social fabric, by a method of dress which tells to those we meet the nature of our sorrow.

Many elderly women give no heed to considerations of time, but wear for the rest of their lives the outward symbolism of the loss of one to whom they were bound by the closest of ties. Some widows wear deep mourning two years, lightening it after that at periods of six months or a year. The usual rule, however, is that a widow wear her first mourning one year. The dress should be of woolen or silk warp fabric of dull black, trimmed with folds of crêpe or of the material. The bonnet is of crêpe, with a small white ruche about the face if desired. In former years the long crêpe veil completely enveloped the head, but custom now admits a short net veil, narrowly bordered with crêpe over the face, the heavy crêpe veil being thrown back over the shoulders. In the second year the small bonnet may be exchanged for a black hat trimmed with crêpe and a shorter veil, and in the third year it is still further lightened and crêpe is discarded. White waists may be worn for comfort, with the black skirt, and even during the first year many widows permit themselves the luxury of white negligees in the seclusion of their own homes.

Mourning is worn two years for parents, for grown children and for brothers and sisters, although it is less heavy than that worn by widows. Often only plain black is chosen, without veil, but with crêpe toque or black hat trimmed with crêpe. Parents wear mourning one year for a child, and for relatives black may be worn for six months and black and white for the rest of the year. Young children seldom wear mourning other than a black sash, perhaps, with white dresses. But all white is more appropriate than black as mourning for the very young.



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## INTERPRETER OF THE ORIENT

By William Richard Hereford



WHEN friends came to inform Judith Gautier that the unusual honor of election to the Académie de Goncourt of the "Ten Immortals" had been conferred upon her, they found the daughter of Théophile Gautier, one of France's greatest poets, alone in her low-ceiled apartment, "close to the stars," as she says, busily writing a letter in Chinese. She had not heard that nine men, eminent in the literature of France, had for the first time determined to admit a woman to their august councils, and that the selection had fallen upon her.

"I live here in my tower of ivory so much alone," she told them, "that I do not know what is going on in the great world outside."

All her life, from the time when as a very young girl she suddenly startled France with her *Book of Jade*, which was immediately hailed as a work of transcendent genius, Judith Gautier has lived apart from the world. Not that she is a recluse; not that she does not care to mingle with her fellow beings, for she has as many close friends as any other woman in Paris; but she has been different from other women of talent. To her, work is everything; achievement is of only secondary importance.

It is related of her that a friend of her father's once discovered her busy at a curious carving. Coming closer he saw that she had taken infinite pains and had produced an exquisite piece of sculpture out of an ordinary turnip.

"But," expostulated this man, who was also an artist, "do you not realize that this will dry up and crumble away, and that your fine work will perish?"

Judith Gautier laughed. They say that when she was a young girl she was one of the most beautiful creatures in all the world, and that her laugh was like the cry of joy of some wild thing of the woods.

her answer, and the artist could not refute it.

Madame Gautier still retains much of that beauty which added to her fame. There is a portrait of her by the great Sargent and one can still rediscover in her kindly face the lines that the American artist traced a great many years ago—how many it is perhaps unfair to say, but Judith Gautier's first book, this wonderful *Book of Jade*, was published in 1867.

So remarkable was this book that critics refused to believe it the work of a young girl and openly attributed it to her famous father. But Théophile Gautier only smiled and said: "Some day they will know better. She is the most astonishing creature in the world. Her mind is remarkable but it seems to have absolutely no relation with herself, with her body or her conduct or the state of her feelings. She seems often to me to be only some marvelous instrument at work. Place her before a sheet of paper and she becomes a miraculously adjusted machine, working automatically because she cannot help it. What she writes is not like her, as I know her, in the least. It is simply the product of her mind doing something it is bent upon doing, as if it were done without her control."

There is always something of the mysterious about Judith Gautier. She is outwardly entirely European. In her conversation she is a brilliant Parisienne, as she is in her dress and her appearance, but nearly all her mental life seems to have been lived in the Far East. She has never been to China or Japan, yet she speaks and writes Chinese and is conversant with Japanese. She understands the Chinese, perhaps, as no one else in Europe does, and when distinguished men from the Celestial Kingdom are in Paris they climb in their silk robes to that "Tower of Ivory" on the top floor of an apartment house in the Rue Washington and take counsel with her. Her fame is known to them before they come to Europe, and they go to her as they go to the wise men of their own country.

It was this deep knowledge, this intimate understanding of China and the Chinese, that made her the ideal collaborator of Pierre Loti in their noble poetic Chinese love-drama, *The Daughter of Heaven*. Pierre Loti had seen with his outward eyes what Judith Gautier had seen only in her imagination, and yet she knew it all; it was as if her hand had counted the stones in the Chinese wall. She, too, is a poet and a dramatist of a high order of ability. Her Japanese play, *The Merchant of Smiles*, to translate rather baldly and badly her poetic title, was produced at the Odeon, the state subventioned theater on the left bank of the Seine which is generally called the "second Comédie Française." It was first played in 1888, and was immediately popular, so that it is now occasionally seen again after a quarter of a century. Such a prose poet as Pierre Loti and such a prose and verse poet as Théophile Gautier's daughter could not



JUDITH GAUTIER



THE SUMMER PALACE AT PEKIN  
IN WHICH TRANSPIRES MUCH OF THE ACTION OF  
"THE DAUGHTER OF HEAVEN."

"I know," she admitted, "but is not the work done, and well done? And have I not had my pleasure in doing it?" It was





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collaborate on a play without producing a poem. *The Daughter of Heaven* is a dramatic poem of intense human feeling that reaches lofty heights of sentiment. It has been called the Chinese *Romeo and Juliet* because of the absorbing love interest that these two writers have given it, and their common love of the East has surrounded this great love-drama with the atmosphere, the very spirit of the Orient.

Recently, in the "Tower of Ivory," Judith Gautier talked enthusiastically to the writer about this the latest of her many works, so many, indeed, that the bare mention of them would take up a column of a newspaper. The two windows of her small, low salon look out upon the busy Rue Washington in the center of the residential district of Paris. But the blinds were partly closed, so that one caught only glimpses of the miniature garden of flowers upon the balcony. In the room was a parrot, grim and uncommunicative, while on the floor were two cats with their kittens. The kittens played dangerously near the parrot's cage, while the parrot watched them, and the cats watched the parrot, until it was easy to see that an armed truce existed between them that would be broken the moment either saw a sure advantage.

On the walls of the rooms were portraits. The portrait of herself drawn by Sargent was surrounded by others, and there were many souvenirs of her distinguished friends, eminent men of another generation, who, coming to see her father, had been won by his strange, talented daughter. Chinese objects, gifts from noted Orientals, gave to the room an Eastern aspect. On the piano and here and there were small objects that Judith Gautier had sculptured, for sculpture was long her principal recreation. She has exhibited in the great salons, and had her work been done for any other object than to speed an hour when she did not feel like writing, she undoubtedly would have achieved fame as an artist equal to her fame as an author.

"These things I seem to feel—I seem to know the soul of them, they are a part of me," she explained, when I asked her how it had been possible to obtain such an intimate knowledge of China without ever having visited the country. "My mind has always been taken up with them. The most relished visits I receive are those from Chinese."

We fell to talking of Chinese music, and Mme. Gautier took from a table a book filled with Chinese characters. "This is written Chinese music," she said, going to the piano. There was no scale and all notes such as we know them were absent, but reading up and down from this book, her hands following the keys, she played delightful little melodies full of Oriental spirit.

"I have written out the music for *The Daughter of Heaven*," she informed me. "I have written it in Chinese characters for Chinese musicians, and also in our music for Europeans. It is the authentic music, such as is used on the occasions pictured in the play. One of the hymns, for instance, is said to be four thousand years old, and tradition has it that it was originally the work of an emperor. There is something more than hearsay and tradition to prove that this may be correct. There are internal evidences of its great antiquity."

Judith Gautier was intensely interested in the fact her play was to have an adequate production in America. "Are you



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going to America to see it?" I asked, waiting interestedly for her answer.

She shook her head. "How can I leave my 'Tower of Ivory?' she asked, in turn. "I should like to go, but I do not see how I could leave all that I have here." Her wave of the hand took in the parrot and the cats and the kittens, as well as the friendly souvenirs on the walls and tables.

"But M. Pierre Loti is going," I urged.

Still she shook her head. "I wish I could go, too," she sighed; but it was not difficult to see that great journeys have no attraction for this poet, who creates lands of her own. Twice a year she leaves Paris, going to the seashore at Dinard. She is fond of the sea, but she is happiest when again she climbs the steps to her "Tower of Ivory" and the winter of work and dreaming begins.

A wonderful play *The Daughter of Heaven* promises to be, this love story of a Ming empress, with its accurate staging of actual Chinese scenes, and its repro-



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duction of Oriental atmosphere. Judith Gautier's knowledge of things Chinese has been drawn upon exhaustively in the preparation of its wonderful scenic effects. Here we have realism in the minutest detail, real Chinese dancing girls, even, having been imported from the Orient for the court dances in the gorgeous throne-room of the Ming palace, which form one of the features of the play. If Mme. Gautier could be persuaded to leave her quiet little nest in France for this strange land of "the Americas," to be present at its production—she, who is its co-creator—she would behold her beloved China in faithful miniature. No, not in miniature, but, rather, in great magnificent fragments which weld into one realistic whole.

Wonderful China! How many years, I wonder, will it be that these scenes, these customs, these people, even, shall remain as they are now? Progress has set in, crude in form, it is true, but vast in possibilities. How long, then, before the China of Mme. Gautier shall have ceased to exist, save in history and romance?

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**Wanted: A Thanksgiving Guest**

(Continued from page 11)

that mongrel out of the house," said B. M. quietly.

"Defending you?" repeated Lizbeth.

"Listen, child, I've got to tell you something about myself before you can understand. My husband and I went to the gold country years and years ago. We toiled there and starved and—hoped. There was nothing I did not turn my hand to in those days. I was nurse, washwoman, cook, seamstress and scrubwoman for the whole camp. One day my husband struck it rich. A year later he was killed in a mine. Beside his dead body lay a comrade who had tried to save him. He was the father of the only child in camp. I adopted him. Our mine, the Queer Luck, piled up millions for me. They keep growing all the time. Somehow I cannot coin them into happiness or peace or love or comfort." The old woman turned away and stared out at the window over the lighted city with its desert of house-tops.

"I came East," she said slowly. "I thought I could help to stave off human wretchedness with gold. It didn't work. Instead, it brought the wretchedness of the universe to roost on my doorstep. I could not stand the sight of it. I went wandering about America. I thought I might find happiness—somewhere. I didn't."

Lizbeth took the old woman's hand between her own and stroked it softly.

"Then the boy"—continued B. W. "I had dreamed of him being such a comfort to me in my old age. God knows where he got his cruel, treacherous nature. I lavished everything on him that a mother could give her own child. He paid me back with derision, robbery and then—blackmail. One day a paper said I intended to die poor if I could give my money away where it would do good. Since that day he has hounded me here and there from one end of the continent to the other. Now he is trying to have me caged up in a mad house."

"How did Jimsy know about it?"

"A detective who has been on my track for years discovered your ad. and that I had accepted your invitation. It is one more proof that I am crazy. The two of them came last night while we were at dinner. They offered Jimsy a bribe to swear I was insane."

"Oh!" whispered Lizbeth.

"Then!" B. W. jumped excitedly to her feet. "Then Jimsy, bless his soul, threw him downstairs."

"Wasn't he nearly killed?" Lizbeth's terrified eyes were upon the old woman. "Killed!" she repeated. "They pulled a bone splinter out of his brain last night. I'll warrant that same brain is hard at work plotting some devilry now. Today when the case came up I went into the witness-box and told everything. I ought to have done it years ago. Jimsy straightway became a hero, and when Americans start in to make a hero of a man, they see the job through. The story of how you advertised for a guest had to come out."

"Jimsy has a future ahead of him. He has been chasing it for years, and I reckon he found it hard sledding once in a while. Now he will find a few of the hard places jumped, all because one little woman in her sweetness and simple generosity—well—" B. W. laughed softly. "Why, isn't it justice that one bread-upon-the-water transaction should declare dividends?"



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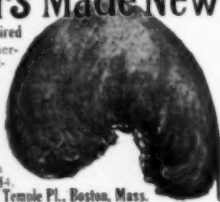
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## SOME SOUR MILK RECIPES

By Josephine F. Dawson

WHAT to do with sour milk is a problem to many housekeepers; yet sour milk is quite as nourishing and useful as sweet milk, and should not be allowed to go to waste.

Corn cakes, corn pone and bread, Johnny cakes, pancakes and gingerbread, are just a few of the good things which are even better made with sour milk than with sweet. When sour milk is used in these, they must be raised with saleratus or soda instead of with baking-powder. Otherwise, the recipes remain the same.

Corn Waffles, made with sour milk, are popular down South. A cupful or two of hot cornmeal mush forms their foundation. After a tablespoonful each of butter and lard has been stirred into this, it is allowed to grow cold. Then two well-beaten eggs are added, and flour and sour milk, first a little of one and then of the other until a batter of about the same consistency as is used for corn griddle-cakes is produced. Salt to taste, and a tablespoonful of saleratus dissolved in a little warm water, is stirred in just before baking.

Very good plain waffles may also be made with sour milk. For these, make a batter of two eggs beaten separately, a quart of flour and a pint of sour cream in which a teaspoonful of soda has been dissolved. If too thick, thin with sweet milk.

Soda Biscuits made with sour milk are excellent. Sift one-half teaspoonful of soda and the same of cream of tartar into one and one-half pints of flour. Work a tablespoonful of lard well into this. Add salt and one pint of sour milk. Roll out, cut and bake in quick oven.

Clabber Cake is made of clabber from which the whey has been drained. The necessary ingredients are a pound of flour, one-half pound of butter, fourteen ounces of sugar and three eggs. When these are mixed together, stir in one and one-half cupfuls of clabber, and just before pouring into the pans add two even teaspoonfuls of saleratus, dissolved in a tablespoonful of new milk. Bake in a covered pan, but leave the cover off until the cake begins to rise.

CHEESE CAKE is a delicious dish made out of sour milk which has first been converted into fresh cottage cheese. The Germans eat cheese cake with their coffee, either in the morning or at the four o'clock afternoon coffee hour. In some Southern homes, cheese cake and fried chicken are famous dishes for Sunday suppers.

Soften one-half pound of the cottage cheese with milk. Add two tablespoonfuls of melted butter and three or four eggs. Mix well. Sweeten and flavor with vanilla or lemon to taste. Add milk until it is thinner than griddle-cake batter. Use a baking-pan about an inch and a half deep. Line this with short puff paste. Pour in the batter. Sprinkle with nutmeg and place lumps of butter all around the edge. These will melt and form a brown top.

COLD-SLAW dressing is better when made with sour cream than with sweet. To three-quarters of a cup of the cream add two eggs, beaten until light, a teaspoonful of butter, a teaspoonful of salt and a little pepper. Place five tablespoonfuls of vinegar over the fire to boil, and when boiling add the other ingredients. Stir until boiling hot, when pour

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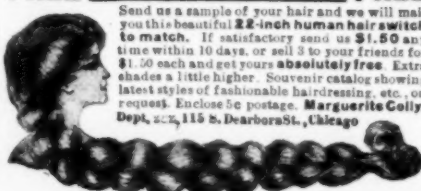
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Send us a sample of your hair and we will mail you this beautiful 22-inch human hair switch to match. If satisfactory send us \$1.50 any time within 10 days, or sell 3 to your friends for \$1.50 each and get yours absolutely free. Extra shades a little higher. Souvenir catalog showing latest styles of fashionable hairdressing, etc., on request. Enclose 5c postage. Marguerite Golly, Dept. 2, 115 N. Dearborn St., Chicago





over the cabbage. The above quantity of dressing is also sufficient for a quart of chopped cabbage.

Cheese Turnovers are good little pasties for the housekeeper who likes to surprise her friends with a novel dessert, and are sure to be relished. They are made from a cupful of curds which have been squeezed through a cloth to extract the water, a tablespoonful and one-half of grated cheese, the yolks of two eggs and the white of one, mixed well together and seasoned with a little nutmeg, allspice, salt and chopped parsley. Make a plain paste as for apple dumplings, roll thin and cut into rounds about three inches in diameter. Place a spoonful of the curd mixture on each piece and fold over to form a half circle. Drop in boiling water to cook. Lift the turnovers out on a strainer, spread with butter and sprinkle with cheese. They should be served hot.

A Ham Omelet that is out of the ordinary, and very good, is contrived with the aid of two tablespoonfuls of thick, sour cream. Beat up the yolks of three eggs, add the cream, four teaspoonfuls of minced ham, the same of grated cheese, salt and pepper to taste. A little chopped mint may be added with advantage, if it is to be had. At the last, stir in the whites of the eggs, well beaten, and cook in butter, as usual.

**SPINACH** may be converted into a tempting novelty for the table by the addition of curds and cheese. It must first be prepared in the usual manner: well washed, boiled in salt water, dried thoroughly and then chopped fine. If a half-peck of spinach has been used, four tablespoonfuls of butter, a cupful of fresh curds out of which all the water has been pressed, six teaspoonfuls of grated cheese and the yolks of three eggs are required. Mix these together. Put the chopped spinach into a saucepan, add the other ingredients, and stir until hot. Place aside until cold. Then form the spinach into small balls, roll them in flour and drop into a saucepan of boiling water. As they cook they will rise to the surface, when they are to be lifted out on a strainer, placed on toast, sprinkled with cheese, and either melted butter or a white sauce poured over them.

Another good home recipe for Cheese Cake is as follows: two cupfuls of cream cheese, three eggs, three tablespoonfuls of milk, one-third cup of melted butter, one-half cup of sugar, two teaspoonfuls of rose water. Mix together, pour into a pan lined with paste, and sprinkle with half a nutmeg, grated.

A light and delicious crust for cheese cake, as well as for pies of all kinds, may be made by mixing any of the flaked ready-cooked breakfast foods with half the quantity of thick cream, and lining the buttered baking tins or pie plates with the paste thus formed. Pour in the filling as soon as the paste has been spread. While the filling is cooking, the breakfast food will dry out, but retain body enough to make it serve well as an under crust. It is as crisp and delicious as the lightest puff paste, and requires none of the same trouble to prepare. The wet paste may be frilled about the edges of the ordinary pie, and will look like puff paste when baked.

Jim—I ate some of the cake she made just to make myself solid.

Joe—Did you succeed?

Jim—I couldn't feel any more solid if I had eaten concrete or building stone.



## BEAUTIFY YOUR HOME AS YOU DUST

Do you know you can beautify your home and make everything look bright and new from kitchen to garret if you merely



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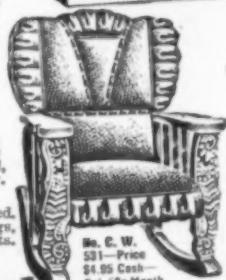
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**SPEAR & CO., Dept. T-5 Pittsburgh, Pa.**



By C. W.  
\$31—Price  
\$4.95 Cash—  
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## The Perfect Woven

Fast colors Wash Flannel 15c a yd.

For warm and comfortable kimono, stylish tailored shirt-waists, serviceable house-gowns—and particularly for children's dresses—you will find EDEN CLOTH ideal. It is better than bulky, clumsy, outing flannel for night-gowns, pajamas and men's shirts.

EDEN CLOTH has a soft, firm texture with a handsome wool finish. It washes beautifully and doesn't scratch or shrink like wool; is 28 ins. wide, and the price 15c a yard. The colors are woven in the fabric and are fast.

There are 140 different effects— attractive stripes, pretty solid colors and white. The plain shades embrace fifteen attractive solid colors. Ask your dealer or

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If your dealer does not sell EDEN CLOTH, write us his name and address on a postal and we will send you a wide, generous range of samples.

Look for the word "EDEN" stamped on each yard of the Selva.



EDEN CLOTH is also sold by the garment. Look for this label in each garment of genuine EDEN CLOTH.

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A customer writes: "It is a relief to know at last there's one shoe made to fit the foot. I have always had to fit the shoe before."

The Unlined, Vici Kid

## PILLOW SHOE

eases the foot and pleases the eye. Soft, easy, neat and stylish. No lining to wrinkle and tear. Made in Goodyear welt and turn style.

Price includes shock absorbers of new, live rubber. Absolute comfort and fit guaranteed or money refunded.

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HELPS

Write for Free Catalog and self-measure blank

Customers Everywhere

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Insures even dampening. Brass nickel plated. Saves labor. Lasts a lifetime. Postpaid 25 cents. Agents wanted.

BROWN SUPPLY CO., 58 St., Lynn, Mass.

## Showers That Have Helped

By Mary Scott Ryder

**N**O SHOWER in the world could have been more welcome than one that was given in honor of a precious first baby. The engaged girl is well used to the blessings of this form of disguised assistance, but this young mother had no premonition of the intentions of her friends; she only knew that she had been able to make the contents of a thin purse barely cover infantile necessities. The Baby Shower brought forth offerings of untearable toy books, carriage playthings, bath-time toys, crib blankets, baby-carriage covers and pillow slips, carriage booties, satin-ribbon sleeveholders, and endless other luxuries for a wee girl; and all were cleverly hidden as the stuffing of a large cotton stork. This an art student and a clever needlewoman had been able to manufacture with only a picture of the baby-bringing bird for a pattern. Tied around the stork's neck was a tag that read:

"I brought you the baby,  
But forgot her wee store;  
Rip open my seams,  
And you'll find out some more!"

\*\*\*

**O**NE of the most blessed showers that ever occurred cost no one a penny, for it was a Letter Shower. And the oddest thing about it was that the recipient remained blissfully unaware of her rôle as beneficiary. She was a sweet, young girl who was moping herself into a decline over an unfortunate love affair; whenever left to herself, she brooded. The mother, thoroughly alarmed, took counsel with the girl's young friends.

"Oh, I know what we can do!" one of them had cried; "only, we mustn't all do it at once, or Marjorie will suspect a plot. Let's take a calendar, share up her days among us, and write her little informal invitations to this and that. We'll keep her busy, and then she will forget."

Two months later, a different Marjorie exclaimed to her mother: "I've promised to help Dot pick out a hat this afternoon, and to go to the Opera Society with Grace and the Shaw girls tonight; and now Peggy writes that she has complimentary passes for a trial matinee tomorrow, and Beth wants me to go to a Costume Exhibit with her in the evening. I've had a perfect shower of invitations lately, but was ever a girl so strangely lucky with her dates?"

"You are lucky," mused her mother; then the question that had been trembling on her lips for a month sprang into being. "And you've forgotten, Marjorie? You're happy?"

"Forgotten, mother? Oh, how could one? But—happy? Why, I haven't had time to think. Happy? Mother—do you know—I do believe I am! And I never suspected it until this minute! One's girl friends can make up for—most anything—can't they?"

\*\*\*

**I**T WAS a unique shower that was given to a dear hard-working old mother and father. All the years they had toiled without relaxation or pleasure until their children had reached a wage-earning age. Even then they refused to take things easy, saying that the children would need all their earnings to start homes for themselves in the near future. It made the

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This coat is made of a dependable quality jet black broadcloth finish Thibet in a nobby single breasted style. The back is made semi-fitting, trimmed with bias fold and three large fancy buttons, full sleeves, large pocket on either side; side vents. The deep shawl collar and turn back cuffs are of an extra quality, rich black caracul. Coat is full 54 inches long, unlined. Comes in women's sizes 32 to 44 inches bust measure. Black only. Be sure to state size desired. Our special price... **\$3.95**

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**NOTE:** If you have no express office in your town, please enclose with your order 50c extra to cover insured mail charges.

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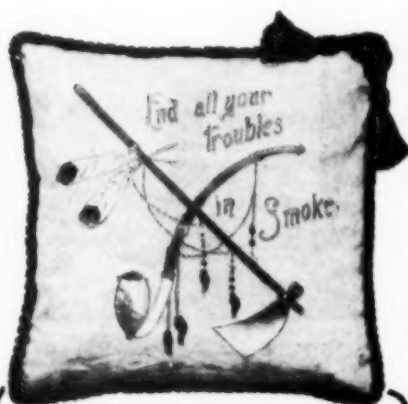
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Design No. 8009.

**MOTTO PILLOW****FREE** Our Most Liberal Offer—This magnificent Pillow, showing the Motto:**"End All Your Troubles in Smoke"**

and design beautifully tinted on superior quality Art Tick; also back for pillow and Premium Art Book showing over 500 splendid embroidery designs. All free if you send 30c for regular retail price of six skeins of **Richardson's Grand Prize Grecian Silk Floss**, in proper shades for working above design; also **embroidery lesson** showing you every stitch.

**WRITE TODAY**, enclosing only 30 cents, stamps or silver, for this great bargain. Be sure to give the name of your dealer.

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**\$8<sup>95</sup>****ACTUAL  
FACTORY  
Prices  
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Unheard of values—really wonderful bargains in beautiful, dependable furniture.

Now for the first time you may buy the very finest furniture direct from the Maker and at a stupendous saving.

Extra heavy stock throughout. 42 in. high from floor to top. 28 in. from seat to top. Width of back 37 in. Arms 10 in. high. Claw feet. Balanced base, steel springs. Upholstered in Lucca imitation leather, positively guaranteed over oil tempered springs. Full ruffled all around. Price only \$8.95. Order by No. 65H896.

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Our magnificent catalog is free for the asking. Your choice of over 5,000 different bargains—beds, chairs, sewing machines; everything you need to beautify your home on this amazingly liberal plan. Send just your name and address to-day.

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**100,000 Aprons**

**SEVEN CENTS EACH** Send us name of your dealer (who should keep Dean Lockstitched Aprons and Rompers) with 7c for packing and postage, and we will send you an embroidered round apron. **THE W. H. DEAN CO.** 102 Everett Building, New York City

young people feel both selfish and unhappy. Then they chanced upon the "shower" idea, and determined to utilize it. "Let's give mother and father an Amusement Shower!" was the final decision; and this in turn resolved itself into an "all expenses paid, personally conducted" tour of Washington, and a season ticket to a good theater. Near relatives, being let into the secret, insisted on helping, so on the shower night, when all were present, the expressman delivered a new gift suitcase. In this was found a gift purse of small change for "extras," and a Jester doll. The doll held a scroll which read:

"Please undo my jacket, for lo! it is true. Beneath it rare pleasure I'm holding for you!"

This dictate obeyed, the tickets were discovered amid shouts of glee. Upon being impressed with the assurance that the money had been expended and could not be recalled, mother and father abandoned themselves, with a zest that was almost childlike, to the anticipation of the pleasures they were about to enjoy. So great a success, indeed, was the shower, that in this family it has become an annual event.

\* \* \*

"Be prepared for high winds and a falling barometer. It may not pour, but it will shower in your vicinity every afternoon at four o'clock for the next two weeks."

The postman brought this message to Jimmy Dolan two days after his accident. Jimmy was a high-school lad, who, coasting with friends, had been hurt in a bad collision. The doctors feared possible injury to his spine, and for two weeks at least he could not move, nor even see any of his young friends. You may guess that the prospect for Jimmy and Jimmy's family looked desperate!

Afterward, they said they could never have survived those two weeks had it not been for the "showers" which formed the climax of each day and gave the invalid always something to anticipate.

Every afternoon after school, the boys and girls would meet to arrange a marvelous surprise package for Jimmy. Sometimes it was concealed in an aeroplane one of the boys had manufactured; sometimes in a storm-cloud of gray paper muslin; always each day it presented a different character.

First of all, the "literary committee" would write *The Daily News*, an imitation newspaper, with headlines in large printed capitals, columns of news about happenings in town that would interest the invalid, spicy bits of school gossip, jokes, and funny or clever pictures cut from magazines. Jimmy loved that paper, and it was always on top of the package.

But the inside! that was the exciting part, and there one might find everything a crowd of lively young people could think of to amuse and beguile: funny mechanical toys, "Billikens" with strings of absurd verses, short stories cut from magazines for easy holding, good things to eat, clay for molding, soft wood for whittling, scarlet berries from the woods, a rose from the florist, jig-saw puzzles, conundrums, not forgetting the countless things that girls love to manufacture for their boy friends.

So successful was the plan that its benefits spread to other convalescents and "shut-ins," and today if you were going to be ill I would advise you to go to live in Jimmy Dolan's town, where kindly things would come to you in "showers."

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The half-barrel shaped muff, which is a very stylish, new shape, is made over a warm down bed, and trimmed with heads and tails to match the scarf. Both scarf and muff are lined with superior quality satin to match color of fur. This is a genuine \$14.75 value and represents the greatest buying opportunity of this season. Remember, this big special is put out by a thoroughly reliable house. We guarantee to please you or refund your money.

Set sent ex. **\$9.75** press prepaid

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BOTH SIDES OF 6th AVE. J.B. GREENHUT. 40th AND 42nd STS.  
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Price, \$5.95

low, enables us to surprisingly low prices. Goods listed below are extra short stem, made of splendid quality selected human hair and to match any ordinary shade.

#### STRAIGHT SWITCHES WAVY SWITCHES

1 1/2 oz. 18 in.	\$0.95	20 in.	\$1.95
2 oz. 20 in.	1.25	22 in.	2.40
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Featherweight Stemless Switch, 22 in., Natural Wavy . . . \$1.95

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200 other sizes and grades of Switches . . . 50c to \$50.00

Wigs, Ladies' and Men's \$5 to \$50.00

### Special Gray Hair Offerings

We will match perfectly any mixed gray shade from our selected gray hair.

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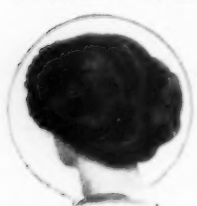
18 in. long	\$2.45
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22 in. long	4.45

#### WAVY SWITCHES

18 in. long	\$2.95
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We will make you a new Switch, Psyche Knot, Crested of Paris or Pompadour of your own hair for \$2.00. Send us your hair with \$2.00 and full instructions—we will make it up and return it to you promptly.



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## Marrying for Love

(Continued from page 20)

she doesn't look out. You have the right idea of holding a man, little woman—and there's my kiss on it."

Which goes to show that he had forgotten the "bad management" of the wife who would not face the pity and patronage of his mother's old friends. You may call this bad policy or lack of ambition for my husband, but I have watched him advance slowly but surely on his own merits, and found it better than the progress of men who hang on the edge of an influential circle, waiting for some chance crumb to fall their way. The men Ernest meets in the circle where we can afford to move are men who bring him trade daily, not men who some time, through a happy accident, may give him a fat position.

The great crisis of our married life came with Ernest's determination to take over Mr. Gleason's business when his employer's health failed. We had looked forward to the change, and had saved all we could toward the first payment. But the hour came sooner than we expected, and Ernest assumed a bigger risk than either of us liked, with the added knowledge that if Mr. Gleason should die suddenly the settling of the estate would complicate matters and imperil our investment.

Any woman who has lived with a man passing through such a business experience will understand what I endured. Ernest was no longer my lover, my husband, but a creature transformed into a human machine working under terrific pressure with relentless powers of concentration. Appreciation, tenderness and consideration apparently had died within him. All I could do was to keep the machine fed and oiled with nourishing food and restful surroundings. For months I served and received nothing in return except his confidences. What I said seemed to fall on unheeding ears, though I took heart occasionally on finding that he had acted on my suggestions. Even his kisses were hollow, the clasp of his hand without warmth.

Time and again I set my teeth, or I must have cried out: "Ernest, don't you love me?" I felt that while I could think of nothing but him and his struggle, I occupied only a secondary place in his life. Nothing could take his place in my mind and heart, but he could thrust me aside until he had passed his business crisis safely. No doubt, after that, he would make it all up to me, the empty hours, the empty caresses, the empty kisses. But I wanted them then, as every woman wants Love, every hour of her life.

But even for these dreary hours, I had my reward. When my little girl was born, her life very nearly cost mine. As I responded slowly to the insistent call of science, I wondered dully why the doctors did not let me slip back into that peaceful unconsciousness which would know no second rousing. After all, they were saving me to face fresh struggles, perhaps failure.

Then on my nerveless hand fell my husband's tears, and the strange ringing noises in my ears were scattered by the passionate expression of his need of me, which to woman is supreme happiness. The desire to live was reborn.

The history of our married life has not been unusual: slow progress, marked by small successes, small mistakes, redoubled effort and small triumphs. We



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for the Sweet-Toned

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Piano

\$175

## 30 Days' Free Trial We Pay the Freight

You are not asked to deposit, or pay or advance a cent in any way until you write us and say that the MEISTER is entirely satisfactory and you wish to keep it. Then these are the terms of sale:

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Sold direct from the maker to you and we guarantee you a great big saving.

Send now for our beautiful Free Catalog which shows eight styles of Meister Pianos. Our resources exceed \$4,000,000.

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Mrs. W. N. Barbour, No. Attleboro, Mass., writes: "With the knowledge obtained from the lectures I have been able to take difficult cases and hold a responsible position in an institution."

Our method of home training has enabled thousands of women, with and without experience, to earn \$10 to \$25 a week as nurses. Send for a copy of "How I Became a Nurse" and our Year Book explaining method, 288 pages with intensely interesting experiences by our graduates.

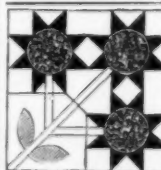
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are not rich. Probably we never will be. I recognize that my husband is only the average business man. For that I am grateful. It leaves room in his heart and his life for love.

Some of my single self-supporting women friends pity me. They say I am overworked and self-effacing. I admit that I am often to be found working after their day's work is done. But on the other hand, if there comes a day when I do not want to work at all, I can relax, and our income is earned just the same—by my husband. I may have merged my individuality in my husband's, but the combination spells happiness for me—and him. I do make the comfort of my husband and our children my business, but I give to it no more energy than my friends give to pleasing their employers or customers. Their reward is a pay envelope which insures material comfort and luxury. Mine is a comfortable home, and what is more satisfying, a man's unvarying need of me.

When a competent woman employee has helped her chief to put through a profitable deal, he may notify her of an increase in salary, or compliment her warmly. More than likely he will postpone any expression of his appreciation to turn his back on his competent assistant, and hasten away to tell the woman he loves that he has won and is eager for the reward of her kisses. Or, if the deal fails, the woman employee is left alone in the gray chill of an office which is the tomb of their cold hopes, while the man hurries away to the one woman who can comfort him.

This is just why I am glad that I married for love, why turning dresses and counting closely the cost of living have no terrors for me. I am the woman whose devotion is Ernest's reward, whose arms are his refuge!

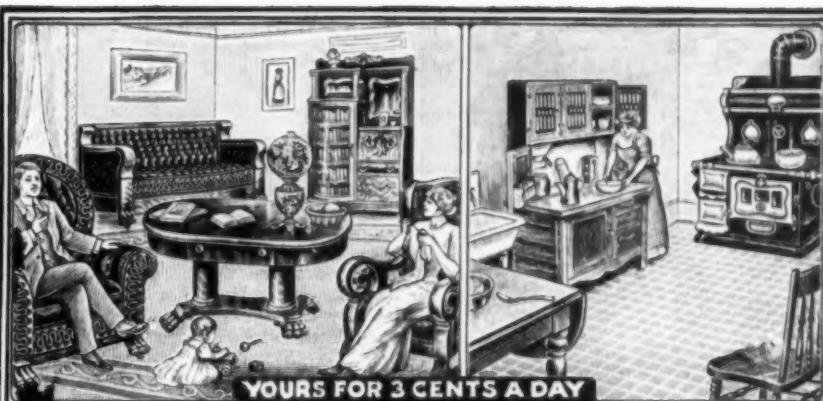
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The old adage of a place for everything, and everything in its place is by no means out of date. The bag here described is both inexpensive and easy to make. You will require a piece of pretty fancy material, which should be cut in a large circle allowing a three and a half inch turning, in which there should be sewn round at equal distances small bone rings through which ribbon strings are run.

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The outside of the circle is "bordered" (so to speak) with small pockets for pins, buttons, tape, scissors—kept flat by being inserted through a ribbon strap—small comb, mirror, needles, handkerchiefs. The middle is filled up with long, narrow receptacles for veils, gloves, nets, button-hook, etc.

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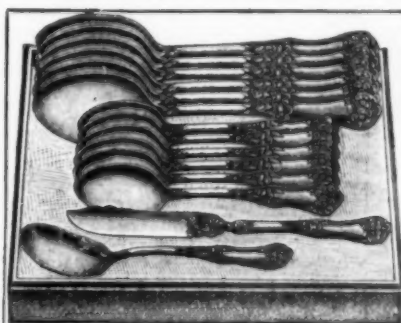
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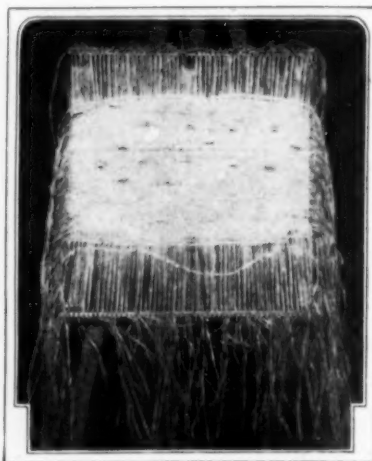
Artificial Ear Drum Pat. Nov. 3, 1908, No. 905,785

## Raffia-Weaving in the School and Home

(Continued from page 15)

ribbon to match the lining. This closes the raffia portion of the bag very effectively, and completes a very pretty work-bag.

Then the children might be allowed to try their hands at making a garden hat for dolly, and when they have become proficient in the work, a hat for themselves. For ten cents at wholesale a sufficient quantity of straw-colored raffia can be purchased to make a hat, and the little ones can easily be taught how to work it



A KNOTTED WORK-BAG HALF-WAY WOVEN

up into braids to make a sailor shape. As their little fingers become more dexterous they can fashion both crown and brim after some delicate open-work design that looks like Mexican embroidery. Rain has no terror for a raffia hat, and if it becomes soiled, it can be put right into suds and washed, as if it were a mere pocket handkerchief. Then, too, if the wearer at any time tires of its coloring, she can change it by simply plunging the hat into a different dye.

Basket-making is always of interest to little people, and they can early be taught the simplest weaves. Rattan or rushes are not absolutely necessary, but in most styles of baskets their use tends to increase the value of the work. The most commonly employed weave for beginners is the under-and-over, which can be varied by double-weaving, by pairing and by triple twist. All materials will work up much more readily if dampened. Rattan needs to soak in hot water for fifteen minutes, but raffia requires but one good dipping, after which it can be removed from the water.

Of the more intricate basket weaves used for raffia work, perhaps the easiest for beginners is the Lazy Squaw. In this, the raffia is wrapped several times around the reed before the longer and harder stitch is taken. As the children become older and more proficient in the craft, harder weaves can be taught them, such as the bird-cage weave and the diagonal weave. The former is either fine or coarse in structure, depending on the fancy of the worker, and can be made with an open mesh, or with the rows twined closely together, while the latter

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consists in passing over two or more bands of reeds at each half-turn, and weaving in the next round those not included in the half-turn.

Whatever pattern is used, work on the basket is always begun by making a little coil at the center. Raffia makes a very firm, close basket, and does not hurt the hands much in working, but its use necessitates constant joining, and it requires earnest practice on the part of the little artisans to successfully join the ends of the new strands. Then, too, the strands must be kept a uniform width, and this point cannot be too strongly impressed upon the minds of the young workers, for upon it depends the evenness of the finished basket.

The basket is woven flat until the desired size for the bottom is obtained, when the strands are woven more tightly to give the required shape. For the beginner, the shaping of the basket is a difficult process, and it requires perseverance and patience successfully to master the process. After a time, however, the task resolves itself into a simple operation, and then a bead design can be introduced. The beads must be strung on a very strong cord, and for this reason gray carpet thread is commonly used. White beads are more effective than the gaily colored ones so much in vogue, and should always be given the preference.

There is really no limit to what little fingers can be taught to make of raffia; for instance, an attractive casing for an otherwise ugly jardiniere, or the same casing to convert an old stone crock into an artistic flower jar for the veranda floor; thin, flat porch cushions for the summer



SHOWING THE WORK-BAG WHEN FINISHED

evenings when we like to sit on the steps; waste baskets to match or harmonize with the coloring of our guest room.

Chairs, belts and fans are among other articles that can be easily made from raffia, and their evolving is useful not only in perfecting the little ones in this handy accomplishment, but also in developing their artistic qualities and instilling into their young minds an appreciation of the beautiful. The possibilities of development contained in raffia work are almost unlimited, and what the future of the craft will be can best be surmised by reviewing the rapid strides the work has made during the last few years.

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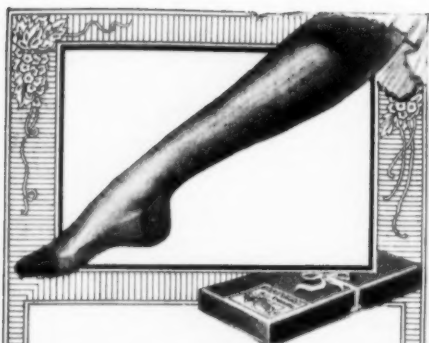
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## THE POTATO FAMILY

By Esther Harlan



IT WAS a very hot day and Betty was restless. She couldn't remember what in the world she wanted to do next—even the newest things didn't stay new very long when the very breeze seemed stale and cooked. She felt sticky and thought she must surely be going to melt and fall over sideways as the candles on the nursery mantel sometimes did.

"If I could only have something to play with that I never saw before," the little girl sighed, rolling over on the grass in the shade of the big maple by the kitchen door where her mother sat, preparing the vegetables for dinner.

"Did you ever hear of the potato family?" her mother asked. Betty sat up with a bound.

"Why, no, indeed," she said, "where do they live? Down in the village?"

"Some of them do," her mother laughed, "and some of them under the earth in our garden and some in our cellar and—"

"Why, Mother," Betty cried, quite forgetting how sticky and melting she had felt only a little while before, "how could anybody be living in our cellar?"

"And some of them," her mother went on with a twinkle in her eyes, "are living right this minute in my vegetable basket."

"Oh," Betty sighed, understanding at last what her mother meant, "it's only plain old potatoes you're talking about, and I thought it was people!"

"Well," her mother returned, "suppose the plain old potatoes could turn into people, and you could play with them? When I was little I had an Auntie who used to help me make whole families of potato dolls and even potato cows and horses and pigs and chickens—and one of the nicest things about them was that neither the rain nor the sun could hurt them the least bit."

"Oh," Betty cried, "I wish I had lived when you were a little girl so you could have played Potato Family with me too."

"Well, why not play it with me right now?" her mother laughed, "run and get a knife from the kitchen and some of that light kindling wood and bring a handful of toothpicks, too, from the box in the closet, and we'll have a splendid family in no time." Betty was delighted. It seemed much cooler now that she was running

about, doing things—"And bring me a handful of feathers, too," her mother called after her, "from that bag by the cellar door."

Soon everything was ready to begin, and a hundred or more potatoes of all sizes spread out on the grass before them. "Now these very little ones," Betty's mother said, "will do best for the chickens," and she broke a toothpick in two for their legs and stuck a few feathers in them here and there for tails and wings and stood them up on the grass.

"Oh, Mother," Betty cried joyfully, "they do look almost like really truly chickens walking about!"

"Now, let's try the cows—they aren't so easy," her mother went on, "but we can twist bits of toothpick up this way, and stick them in here for horns, and put a bit of string or rope tied to a pin in here for a tail and short bits of wood for legs and—there you are! If we want to make horses we leave off the horns and untwist the bit of rope to make it like a long flowing tail, and pin some more untwisted rope, only very much shorter bits, up here by the head for a mane—see, this way—and give them much longer legs than the cows. There, now— isn't that a fine horse? And now we come to the family itself—there must be Mr. and Mrs. Potato, of course—and how many children shall we have?"

"Six," Betty said promptly, "and all of 'em girls but the very littlest—"

"All right," her mother laughed, "you pick me out six potatoes, each one a little bigger than that 'littlest' boy, while I make eyes and noses and mouths for their mama and papa with this knife. And shall we have a grandmother and some aunts and uncles?"

"Oh, yes," Betty exclaimed, busily sorting out the six children, "lots of 'em—and cousins too; let's have a whole really truly houseful—"

"There's one curious thing about the Potato Family," her mother said, carving away at the little brown faces, "they are all quite fat—none of them have any waists or necks—or almost none. Once in a while you find a slender one, or one with some sort of a waist, but usually they are a pretty plump set of people. But fat people are apt to be very jolly, you know, so we needn't feel distressed about that, at all." Betty was delighted as the animals and people grew in numbers on the grass before her.



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Reference: Bank of Commerce, Philadelphia.

"It is just like having a whole storeful of dolls, isn't it?" she cried. "It will soon be like a real Noah's Ark!"

"Now how would you like to make some clothes for your family?" her mother said, "as they are so fat they will look quite as well in wrappers and shawls and capes and things of that sort that are quite easy to make and don't need to be fitted. Some of them can have hats and hoods, too—"

At last the whole family was finished and dressed and all the chickens and animals lined up in rows. It had not taken so very long to make them, and yet there were enough of them to keep any little girl busy for a week to come, finding out all the different things they could be made to do. There were plenty of other days just as hot as that one had been, but as long as her Potato Family lasted Betty never forgot what she wanted to do next, nor felt as if she were going to melt and fall over sideways like the candles on the nursery mantel.

## Earth Is a Billion Years Old

**W**HAT is the age of the earth? An answer to this question, which has baffled human intellect since the beginning of thought, was attempted in a lecture given recently before the Paris Astronomical Society by M. Jean Bosler, one of the most distinguished scientists of Europe. After running over the older methods of attacking the problem, based on the deposit of sediment in river beds and the saltiness of the sea, and showing that the results of these dated the origin of the globe not less than one hundred million years ago, M. Bosler made statements of the greatest scientific importance based on the evidence of radioactivity in rocks.

He pointed out that if uranium, for instance, gives out helium at a speed which can be determined, the presence of these two elements in the same rock gives the latter's age as soon as the relative quantity of each is measured. Investigating along these lines, it has been calculated that a specimen of primary igneous rock examined in the Paris laboratories originated as far back as 710,000,000 years ago.

Another series of investigations which has been utilized in attacking the problem is connected with the microscopic colored circles found imbedded in primitive granites and other rocks. These, which have for a long while received no explanation, prove to be the efflorescence of the "alpha" rays from minute specks of zirconium, and it is certain that millions of centuries have elapsed while the rays have been penetrating the surrounding rock. Altogether, the lecturer declared, we should be wrong in regarding the world as less than a thousand million years old.

In conclusion, M. Bosler dwelt on the light which these facts threw on the origin of the sun. If the solar heat is only due, as has been thought for the last twenty years, to the concentration of its mass, the sun cannot be more than twenty million years old. But since this would make it an infant compared with the earth, its energy must have some other origin. But what? Whether radium, or the interior force of atoms, or some other source now undreamed of, remains, said the lecturer, one of the great mysteries of science which it may be reserved for our descendants to unveil. The address has caused considerable discussion in scientific circles.

## This Stylish Coat

Zibeline with Chinchilla

Order by Number **J-152** Prepaid **\$5.95**



SAMPLES SENT ON REQUEST

Warm winter weight Long-haired Zibeline. The surface covered with fine long hairs of lighter shade giving a pretty, mottled appearance. This comfortable all-over model sets snugly across the shoulders and bust and falls in ample width to the hem. Front edges prettily curved, and closes in side effect with large, fancy enamel and pearl buttons. Sleeves are set into large slashed arm opening and are extra large.

The specially attractive feature of this Perry-Dame Coat is in the trimming of soft gray chinchilla forming the deep one-sided shawl collar and wide gauntlet cuffs. Both collar and cuffs are ornamented with applique of plain broadcloth stitched with silk. All the seams are properly taped and an inside collar yoke and side facings are of the same warm Zibeline.

This is the best value you have ever seen in a coat of this quality.

Colors: Navy Blue, Medium Brown, or Oxford Gray with Gray Chinchilla.

Sizes 34 to 44 bust measure, length 32 to 34 ins. Send your order direct from this ad, and mention size and color wanted.

Perry, Dame & Co. guarantee absolute satisfaction or refund your money, and prepay all mail or express charges. Send today for your copy of the Purchase Book—IT IS FREE.

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170 East 32nd Street, New York City

We shall give **\$500.** in Cash Prizes for amateur crochet work, in addition to 1500 prizes in Lustabrite Crochet Cotton. Write for full particulars of our prize contest which closes December 1st, 1912.

**Lustabrite Crochet Cotton**

is a superlative product of the very highest grade. Our Lustabrite Perle (sizes 3 and 5-12 colors—size 8 white only) is wonderfully lustrous and silky. Our Lustabrite Cordinet Special (15 sizes 1 to 150) is a closer twisted, highly mercerized cord, white and ecru.

Ask your dealer for Lustabrite Crochet Cotton. If he cannot supply you, write us, giving dealer's name, and we will see that you are supplied.

Send for our special design sheet II, giving six new designs, which we furnish with crochet hooks and material to finish at the price of the crocheted cotton.

Design No. 7 (at the bottom of this advertisement), beautiful star centerpiece made from Lustabrite Crochet Perle No. 5 with crochet hook and three balls of No. 5 to finish—75 cents.

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One Card to try, sent for 4 cents. (Stamp) Then you can just ask for the buttons by name—at the store.

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## After the Turkey



and other good things are eaten at the Thanksgiving dinner, why not top off that dinner with one of those delicious

### Knox Gelatine Desserts

and have some pleasant surprise for your family that day, making everybody thankful and happy?

#### Thanksgiving Dessert

$\frac{1}{4}$  box Knox Gelatine;  $\frac{1}{2}$  doz. rolled stale macaroons; 1 doz. marshmallows, cut in small pieces; 2 tablespoonfuls chopped candied cherries;  $\frac{1}{4}$  lb. blanched and chopped almonds; 1 cup sugar; 1 pint heavy cream; vanilla or sherry;  $\frac{1}{4}$  cup cold water;  $\frac{1}{4}$  cup boiling water. Soak gelatine in cold water, dissolve in boiling water, add sugar. When mixture is cold, add cream beaten till stiff, almonds, macaroons, marshmallows and candied cherries. Flavour with vanilla or sherry. Turn into mold first dipped into cold water; chill. Remove from mold; serve with angel cake.

If the dessert given above does not happen to please you, send your grocer's name for our

### Free Recipe Book

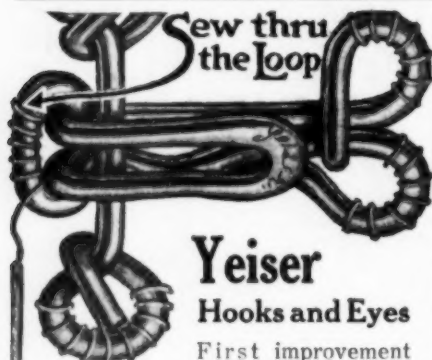
"Dainty Desserts for Dainty People," telling of other good things to eat in desserts, ice creams, sherbets, salads, candies, etc.

Pint sample for 2c stamp and grocer's name.

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Either package makes 2 full quarts of jelly.



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Eye cannot cut the thread—there is no contact. Thread cannot slip over hump—the loop holds it.

The hook always lies flat—dress cannot gap. Threads cannot work out—eyelets are completely closed.

Absolutely rust-proof.

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# MOTHERS Conducted by Query CLUB CHARITY BRUSH



IN THE stress of daily duties that must, somehow, get themselves done in the short span of a day, we mothers often lose sight of the real meaning of motherhood. The burden of keeping the little faces clean, the small garments fresh and mended, the tiny fingers out of active mischief, to say nothing of supplying the capacious stomachs three times a day with nourishing food, strains our physical strength. We seem to be drained dry of those hidden springs of being where we find the sympathy and insight into spiritual needs that are as essential to the well-being of these precious souls intrusted to our care as are air and sunshine to the flowers. In our interest in their physical wants, we count our children merely as so many additional cares, and so we stand forever outside the promised land where alone we may learn the holy joys of motherhood.

But, dear mothers, this is all wrong. Even if we are over-burdened and over-worked, we must not put our children outside our real lives. We must be something more than just physical mothers; we must learn to be heart mothers and soul mothers, too. The only way to come in touch with our children is to give each child its place in the home. From babyhood each one should have its own duties, its especial place for its clothes, its particular corner for playthings, its part in the family life. The pride of ownership is strong in us all, and children whose rights as individuals are recognized and respected in the way I have suggested become, not charges and cares, but willing, cheerful little helpers. A cordial sense of comradeship between us and our children will grow out of a system of home-making like this. I know one little woman who manages in this way, and, although she has nine children, she enjoys every one of them. She has more leisure than many a mother with a much smaller family, for little feet are always ready to run mother's errands, and save mother's steps. Before this mother's babies are two years old, each little mite is given the task of putting on its own shoes. Hard to do? Of course, it is—at first. Unaccustomed fingers are clumsy, and feet find it hard to follow direction, but mother's gentle insistence prevails over protests and tears and soon the childish mind grasps the joy of "helping mummy." In this household each child has half a drawer in a chiffonier—there are twice as many children as drawers, you see—and one is never allowed to infringe the rights of another. As each toddler advances in years, it is advanced in rank in the household squad. There is always plenty for all to do, for there is never more than one servant and often none at all. The oldest boy is captain of the dishwashing department, for instance, while one of the youngest is his assistant. One girl is lieutenant of

the beds, and so on. And then they receive regular pay for their work—from twenty-five cents a week down to a penny to the little one, who helps by putting on her own shoes—I haven't space further to elaborate the details. The scheme can be worked out by every mother according to her peculiar needs and circumstances. I am sure if you knew this happy family you would think it worth trying. That some of you are thinking along this line is evident from the letters I receive. M. G. R., of Kingsley, Pa., gives us an interesting hint about

#### A CHILDREN'S PLAYROOM

"The members of the Monroe Mothers' Club were holding an open meeting and telling each other the ways that had served them best in bringing up their children. 'One of the greatest helps to me,' said a middle-aged woman who had successfully mothered four young people, 'was the room I set apart for the children to play in. It was only a small room, but it was light and sunny, and I tried to make it attractive with bright pictures and a low table and chairs. All their toys and books and games were there and were seldom brought into another room.' 'Yes,' interrupted a young mother, 'but not many people have a room to use that way.' The older woman smiled. 'Well, we didn't, really. We had to give up having a sleeping-room for guests, and when anyone came we "doubled up," and someone slept on the couch. We didn't have much company then, but we should have been willing to sleep on the floor rather than give up the playroom.' 'What ways do you think it helped?' asked another member. 'Well, it taught the children to have a place for things, and to keep things in their place, and, because their rights to this room were respected, it instilled in them a respect for the rights of others. But I think the most important was the "home feeling" which a room of their very own gave them. Not that their interest in the rest of the home was lessened, but the playroom was a place for which they were responsible. As soon as they were old enough, it was kept in order by them and they were allowed to carry out their own ideas. The position of the furniture was changed very often, new pictures cut from magazines were frequently added to the walls, and when anything was needed for the room the children helped to choose it. Even as they grew older, they still loved this room and spent many hours there.' 'The bay window in the dining-room,' said a mother of two lively youngsters, 'is the "only place" at our house. The children have their little chairs and rocking-horse there, and there's a window seat that opens like a chest, where they keep all their playthings.' A little woman who had been listening with quiet attention now spoke up eagerly. 'There isn't any extra room at our house, or even a bay window,' she said, 'but there is a nice sunny corner in our sitting-room,

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Ironclad is the improved dress galatea. Makes up into charming dresses. Soft, fine, modish—made in pretty foulard patterns as well as standard colorings. Stylish women wear it, and its durability makes it ideal for children. 28 in. wide—15c a yard. At your dealer's, or write for Samples.

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**I WANT EVERY WOMAN**



In America I have one of my beautiful feathers.

**French Ostrich.** Extra wide silken fibers, male stock, direct from the farm. 18 in. long \$2.00 (worth \$5.00); 20 in. long \$2.50 (worth \$7.50); 22 in. long \$3.00 (worth \$10.00).

**Willow Plume Bargains.** 18-ply, guaranteed hand tied, as broad as long; 18x18 in. \$5.00; 19x19 in. \$6.25; 20x20 in. \$7.50; 22x22 in. \$10.00. Because of these low prices, cash must accompany orders. If you are not delighted, I will promptly return your money.

Your old ostrich feathers, no matter how worn, made into lovely willow plume or French feather.

**ALL COLORS**

Write for particulars and catalog of high grade feathers and hair goods

**ANNA AYERS, Dept. 448. 21 Quincy Street, Chicago**

and as soon as I go home I'm going to let baby start housekeeping there.' 'I have a "corner" I could spare,' laughed one member. 'And so have I,' echoed two or three. The middle-aged mother nodded approval. 'Whether you give up a room or a bay window or just a "corner" for the children's very own, it all tends to the same end—the feeling of partnership and responsibility, and the home instinct—and I'm sure none of you will regret any little sacrifice you will have to make.'

Mrs. A. L. H., of Jackson, Miss., writes: "I have two dear, little tots and am trying to train them right. I let them have just as many playthings as they want, but I provide a place for them. I teach them where their playthings belong and require them to put the things in their place when they get through playing with them. It isn't hard to teach them to be tidy if one will just start in time. Get a soap-box to keep their belongings in and tack a good stout twine to it so they can pull it around. Then they can pull their playthings to any part of the house. When they get through it is so easy to pick their things up and put them back in the box and pull the box to its place. Mothers, try my plan, then you won't have to stop your work or help hunt a doll or a rubber dog or horse, or some other cherished treasure that Mary or Johnnie has thrown down somewhere, and can't find."

**TRAINING CHILDREN IN HABITS OF INDUSTRY**

Under this head Mrs. E. T., of Iowa, writes: "It is important in the home training of children that parents should teach children to be industrious. It is not necessary to delay until the child is a young man or woman, for it may then be too late, as habits formed in childhood will cling to them later in life. When the children take an interest in the work that mother and father are doing, and ask to help, I have found it a very good plan to allow them to do so.

"When I am washing dishes, very often my little girl, two and a half years old, asks to help me. I give her a small towel and allow her to wipe the teaspoons and any unbreakable dishes which she can handle. The same with sewing. When I sit down to sew I give her a needle threaded with a coarse, double thread, and some pretty pieces of cloth. This amuses her for a long time and teaches her to use a needle. While this takes considerable time from my work, especially when hurried, still I do not think it is time wasted, for while it is play for her now, it will soon become a reality, and easily and rapidly she will fall into the habit of doing things.

"Frequently, parents are to blame for children growing up to be idlers. When the little ones ask to help, the mother thinks she can do the work so much more quickly, and answers hastily, 'Oh, run away! I will do this.' In this way they think they cannot do the work to suit mother. It seems to me that this is where parents make a great mistake. Every day we read of pitiful examples, the results of an indolent, useless life. Work is the law of life, for rich and poor alike. It is a firm foundation for character, and when the need or ability to work ceases, life becomes a burden."

"I wonder how many mothers realize how eagerly most children love to think they are helping mother. Even my boys, when they were real little, loved to sit down



**For fond Remembrance**

And who shall say what picture or memento is guarded therein.

Just because of this dainty mission the locket will be forever in style—the symbol of faithfulness, the golden treasury of memory.

**W & H Locket**

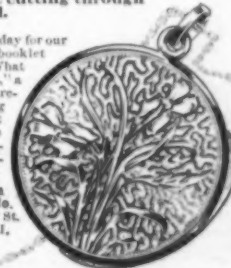
are made in an endless variety for both men and women. Ask your dealer to show you the beautiful 1/4 gold shell locket illustrated below—No. 4334.

And when you hold it in your hands and admire it, just remember that it is as durable as it is beautiful—because the gold in this locket is 1/4 the thickness of the shell. Made to endure a lifetime, yet costs only a fraction as much as solid gold.

The monogram may be engraved on either side without cutting through the gold.

Write today for our beautiful booklet "What's What in Locket," a guide to careful buying and correct dress. Free if you mention jeweler's name.

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27 Beverly St.,  
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There's a heart in every locket

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Look for this mark inside

**In the Park**

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We want every home in the country to have our free Booklet on DOMESTIC VACUUM CLEANERS. It's full of valuable information on Modern Housecleaning Methods. It is impossible to keep a sanitary, healthful home if you clean house thoroughly but once or twice a year. One week after you have cleaned house by the old methods, disease-breeding dust is collecting in the texture of your carpets and rugs, beyond the reach of the broom and sweeper. The only safe, absolutely clean and SANITARY method is to have a

**DOMESTIC VACUUM CLEANER**

Run an easy-running Domestic over your carpets and rugs every day or two as you would a carpet sweeper, and you keep them as clean and bright as new every day in the year. You keep the surface clean—you keep every thread of the texture clean, and, what is more, you keep the floor beneath the carpet as clean as your kitchen table. The DOMESTIC is the ONLY Vacuum Cleaner with full ball bearings. The Domestic is the only vacuum cleaner with a ball-bearing roller adjustment to support the nozzle—causing the nozzle to roll and not drag and wear the carpets as others do. The DOMESTIC is wonderfully well made and will last a lifetime. The DOMESTIC is made in the largest and best equipped factory in the world devoted to the exclusive manufacture of vacuum cleaners. More than 100,000 DOMESTICS are in daily use in all parts of the world. We make them to sell at all prices. Write TODAY for our Free Booklet.

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If you can sell five or more DOMESTICS—write for our agents' terms. An excellent opening for one person in each locality. Write today.

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407 Hermon St., Worcester, Mass.  
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See that ball-bearing roller. This is an exclusive Domestic feature. It rolls over the carpet and does not permit the nozzle to drag and wear the nap of the carpet as others do.

This pile of dirt was removed from a rug by a Domestic after the rug had been thoroughly cleaned by old methods. The Domestic gets all the dirt that's down in the texture of the carpet, beneath the reach of the broom or sweeper.

WRITE TO THE NEAREST ADDRESS

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**MAPLEINE**  
(The Flavor de Luxe)

is something so exquisitely good that only an actual trial can convey to you how really delicious and palatable it is.

**Recipe for Filling**

Two cups granulated sugar, three-quarters cup milk, piece of butter the size of a walnut and one teaspoon of Mapleine. Mix sugar, milk and butter together, boil for five minutes, take from fire, and stir until thick. Then add the Mapleine, stirring it slowly.

**Grocers sell Mapleine**  
1 oz. 20c 2 oz. 35c  
If Not, Write Dept. K

**Crescent Mfg. Co.**  
Seattle, Washington

Mapleine Cook Book sent for 2c stamp



and sew with 'mama.' Early I taught them to sew on buttons; it took but a few moments to teach them and soon, when ironing day came, they were perched in their little chairs sewing on every missing button. Always have a hook handy for their 'very own' and see how quickly they will learn to hang their wraps and caps on them. When baby is learning to walk, don't move everything out of his reach. Teach him from the beginning to keep his little hands off of all fancy articles, house plants, etc. Then when you call with him at a neighbor's house there won't have to be a general moving out, and a sigh of relief when the little chap has taken his departure. When he has his lunch, no matter what he eats, always put him in his chair until he is through, and the little hands washed. As soon as the mother is up and around the house set 'baby's bedtime' and see that time is taken every night to put him to bed at that hour. It is so easy for them to form habits—why not good ones as well as bad? And baby is sure, then, to be the little comfort and treasure he was meant to be in your own home, as well as in the many homes he is sure to visit.—A Mother."

### The Womanly Woman

There is nothing more truly lovable than the woman who is genuinely womanly. There is a charm in her femininity that no acquired grace can lend. More especially in this age is the genuinely womanly woman admired, for girls seem to have a desire to be so manly, so loud, not only in mannerism, but in talk and dress, many choosing the sports of men in preference to the pastimes of women. The majority of men, I think, really prefer the quiet ladylike girl with a soft, sweet voice, an affectionate disposition, and the girl who knows how to be a little lady, not only in her manners but talk.

Loud talk and slang words are not for the ladylike girl, and although some people tolerate loose manners some girls have, they do not really admire it.

Far more to be appreciated is the girl who openly avows that she likes nice clothes and is given over to many little feminine vanities, than the one who dresses so manishly, and who imitates the walk of her brother, though she may be able to discuss the most abstruse subjects with an air of confident knowledge that her elders cannot even boast.

To be a ladylike woman does not mean that one need adopt fads and follies indiscriminately. The woman who can make her home bright and attractive, who can be the model hostess as well as wife and mother, who is well-informed and able to talk intelligently, yet who is wise enough to realize that woman's privileges are preferable to woman's rights, is the girl or woman we must all admire, and the one fit to be taken to any honorable man's heart.

A CARPENTER, sent to make some repairs in a private house, entered the apartment of the lady of the house, and with his apprentice began to work.

"Mary," the lady said to her maid, "see that my jewel-case is locked up at once."

The carpenter understood. He removed his watch and chain from his vest, with a significant air, and gave them to his apprentice. "John," he said, "take these right back to the shop. It seems that this house isn't safe."

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IN COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery MODENE. It is absolutely harmless, but works sure results. Apply for a few minutes and the hair disappears as if by magic. It Cannot Fail. If the growth be light, one application will remove it; the heavy growth, such as the beard or growth on moles, may require two or more applications, and without slightest injury or unpleasant feeling when applied or ever afterward.

Modene supersedes Electrolysis. Used by people of refinement and recommended by all who have tested its merits.

Modene sent by mail in safety mailing cases (securely sealed) on receipt of \$1.00 per bottle. Send money by letter with your full address written plainly. Postage stamps taken.

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Every Bottle Guaranteed  
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### Nadine Face Powder

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Makes the Complexion Beautiful

Soft and Velvety

It is Pure, Harmless

Money Back if Not Entirely Pleased

The soft, velvety appearance remains until powder is washed off. Purified by a new process. Prevents

sunburn and return of discolorations. The increasing popularity is wonderful.

White, Flesh, Pink, Brunette By leading toilet counters or mail. Price 50 cents. Address Dept. M.

**NATIONAL TOILET COMPANY, Paris, Tenn.**

EVERY dress style looks its best when the plackets and seams are held smoothly in place with

**PEET'S**  
Invisible Eyes and Spring Hooks

Our trade mark. "It's in the triangle, and the name 'Peet's' on every envelope. Never sold on cards.

Invisible Eyes 5c Hooks and Eyes 10c

PEET BROTHERS  
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When answering ads mention McCALL'S



## Etiquette and Deportment

Conducted by Muriel Grace

**I** WILL offend no one willingly" is the parent of perfect deportment. To be gracious is not to be insincere, as so many persons foolishly imagine, for no one can be truly courteous without a wish to be so, and this desire eliminates hypocrisy.

The accepted rules which govern the social conduct of men and women are merely the crystallization of those wishes and impulses which society defines as etiquette. All communications should be addressed to Miss Grace, care Etiquette Department.

**IGNORANT TESS.**—A girl need not rise when she is introduced to a young man. Whether or not she shall shake hands with him is a matter of choice, and also depends somewhat upon the circumstances. It is more formal not to do so, but it gives an impression of greater friendliness and welcome to shake hands with a stranger.

**DOT AND MIDGET.**—1. If you will read the Cozy Chats with Girls, which are published in the magazine every month, you will learn all that can be told you about becoming popular. 2. A locket is generally intended to be used for the photograph of one's dearest friend or relative. For that reason, I think it would be rather out of place for girls of fifteen to wear boys' pictures in their lockets. Put in the picture of your father or mother or the baby sister or brother, or your dearest girl friend, and leave the man's picture until you are engaged. 3. See the answer to "Blue Bell" for your other questions.

**BABY NELL.**—1. See the answer to "Blue Bell" for your question about your hair. It will be as suitable for you as for her. 2. A girl of thirteen is altogether too young to "go with the boys." You need not even begin to think about it for several years yet. Have your playmates among boys and girls of your own age, and do not confine your attention to one boy alone. 3. I think a girl of thirteen and a boy of sixteen might call each other by their first names with perfect propriety.

**SWEETHEART.**—1. When introducing a man and a woman, the man is always presented. See the answer to "Ignorant Tess" about the matter of shaking hands when introduced. 2. A girl with auburn hair can almost always wear shades of brown and bronze, white and pale pink. The shade of pink should be chosen with the greatest care, however, and those that have a bluish tint should be avoided. Only a yellow pink such as a peach or apricot shade, should be chosen, and there are some girls who might not look well even in that. Black and white are also colors that auburn-haired girls can wear becomingly.

**FLUFFY.**—1. Exercise is always good for any person, whether slender or stout. Of course, walking is better than dancing, because it takes you out in the open air. 2. See the answer to "Sweetheart." 3. As a rule, when you are introducing two of your friends, I think it is better to leave out the words "my friend." They are unnecessary and a little bit stilted, perhaps, but if you are presenting someone to a very dear friend you can properly use the words.

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# THE WONDERFUL ADVENTURES OF TWO VIOLETS

Fifth Prize Winning Story

By STELLA GARDEN, St. Louis, Mo.

To win a prize with one's very first story is exceptional, yet Miss Stella Garden, the fourteen-year-old winner of the fifth prize in Our Child Authorship Contest, tells us she has never before written a story, outside of her school compositions. Must have been a lucky horseshoe in her back garden, too!

THE family of Tibbs was unable to go to the seaside for the summer and that was certain. They had no money. You can't go to the seaside—papa, mama, and ten little Tibbses—for nothing. Oh, dear me, no! So they had to stop at home, and dig in the back garden, which is all very well in a way, but not quite the same thing.

One afternoon, however, one young Tibbs dug up a horseshoe, and the very next morning she received an invitation from her godmother to go and stay a month at the farm in the country. Dear me! how the other Tibbses dug for horseshoes, but found none; and so the invitation remained for one, and one only. Miss Violet Tibbs, aged five, with large brown eyes and turned-up nose, a mouth with a large smile, and a curly wig of brown hair, was the fortunate one. Although the Tibbses were not well off, they did not hesitate now. Miss Violet had new boots, new frocks, new hats and things, and all that was requisite for her to look well and so uphold the honor of the family. In an ordinary way not one of the other nine Tibbses would have hesitated about rolling Violet in the mud, but on such an occasion they would have looked with horror if a stain, or a spot, or a crease had appeared to mar the beauty of their sister's new garments. It was the first time Violet had ever seen her godmother, and so she had to make a good impression. She was taken to the station, and popped into the train with a large tear in each large brown eye.

Now, strange to say, in that very same train there traveled to the same station another little girl five years old, whose name was Violet. She also had brown eyes and brown hair, but there the similarity between the two girls ended. Violet de Pompadour was very rich, an only child, and ever so splendidly dressed. She was on her way to stay with the Squire and his wife, her mother's father and mother. Her nurse had not gone with her, as she was on a holiday. Violet was being sent as a sort of peace-offering, for her mother had quarreled with her parents, which is a dreadful thing, and so

Violet was going to put everything right—at least everybody said so. She had never seen her grandpapa and grandmama, for this dreadful quarrel had lasted over five years.

Well, the train arrived at the country station, and the two little girls were put out with their luggage; there was rather a crowd and much confusion, for this station was a junction, but Miss Violet de Pompadour had not long to wait before she was accosted by a tall, rawboned woman. "Is that you, Violet?" asked the tall woman, and Violet admitted that it was. "Then come along, my dear. Bob, bring the box and put it in the cart." So saying, the woman seized Violet by the hand and marched her off to a rough farmers' cart that was waiting outside the station; Bob, the farm hand, following with the box.

"Up you get," said the tall woman; then added to herself, "pretty smartly dressed for one of ten. Mighty extravagant, I'm afraid."

"How are your father and mother? Pretty busy, I suppose, eh?" she asked, as they jogged along.

"Quite well, thank you," lisped Violet; "they have gone to a garden party at Lady Lawton's today."

"Rubbish!" exclaimed the woman, giving the horse a smart lash with the whip. "It did not take very long for the tall woman and the little

girl to think very little of each other."

When they arrived at the farm, Violet demanded hot water to wash her hands, and complained that there was no bell in her room. The farmer's wife nearly fainted. What, indeed, were they coming to? Hot water and bell ropes! At supper that evening (Violet was allowed to sit up to supper) the little girl asked for a napkin; she also picked at her food in a most dainty manner. She did not wish to be rude, however, for really she had very pretty manners, but cold fat bacon was not to her taste, and she could not eat it. When bedtime came she asked for a maid to come and unpack her box and brush her hair. The farmer and his wife were speechless with indignation, but, for all that, Mrs. Farmer went upstairs with the little girl—she wished to see what the box contained. And what did it contain? Such silks, such laces, such dainty linen! Mrs. Farmer had never seen the like of them before. She was very angry! She was by no means well off, and she had, good woman, gone without, herself, to help Mr. and Mrs. Tibbs these last five years. And look at this boxful of luxury!



STELLA GARDEN



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"Bah!" she cried, "your mother's a humbug!"

Violet began to cry. "So's your father!" exclaimed Mrs. Farmer.

"No, they are not!" replied Violet; "and I want to go home."

"Home you shall go tomorrow. I shall write to your parents tonight, and for the last time," and the tall woman went out of the room in a rage, taking the candle with her.

In the meantime what had happened to Violet Tibbs? Well, she had not been long on the platform when a footman came up to her and touched his hat.

"Miss Violet?" he asked. Violet was rather overawed, but said, "Yes." Then she was driven away in an open carriage. It was really very wonderful, very beautiful. They drove through some lodge gates and a magnificent park, and stopped before a stately mansion.

"Dear me," she thought to herself, "I didn't think farms were like this. How nice! And what a lot of rooms, quite enough for all of us." She was received on the doorstep by an elderly gentleman and an elderly lady, and a dozen other persons. She was hugged and smothered with kisses; somebody said how like she was to her dear mother.

Violet thought it was all right, and said nothing. She was taken upstairs to a lovely room. She had tea given her, and cakes, and jams, and fruit. Nor was this all, for later she was taken down to dessert with the elderly gentleman and elderly lady.

"Dear child!" they remarked, beaming on her. "And how does your mother spend her time?" asked the lady.

"Eh, indeed!" said the gentleman, sipping his wine.

"Mostly scrubbing," replied Violet, shyly. She did not like giving her mother away, but she had to speak the truth. The elderly gentleman smiled; he thought the child was joking; the lady looked perplexed, while the butler turned a little pale. "She does a lot of sewing, too," went on the little girl.

"Dear me! I should have thought that one of the servants would have done that," said the lady, her lip trembling slightly.

"We haven't got a servant now," remarked Violet cheerfully. "Ma does all the work, but Pa sometimes washes up, though he does it very badly."

There was no question about the child speaking the truth. The butler discreetly left the room; the elderly lady shed bitter tears, while the gentleman buried his face in his hands and groaned. "To think of it!" said he. "Here we have thought her in luxury all these years, while in reality she has been starving. Too proud to let us know the truth. Poor girl! Poor girl!"

VIOLET thought farmers very peculiar people. "Mama doesn't like cleaning grates," she went on, eating her fruit with relish, "but she says beggars must not be choosers."

"I—I can't stand this!" exclaimed the gentleman, rising and ringing the bell. "Bring me a telegraph form."

This is the message he sent his daughter. "Come at once, all is forgiven."

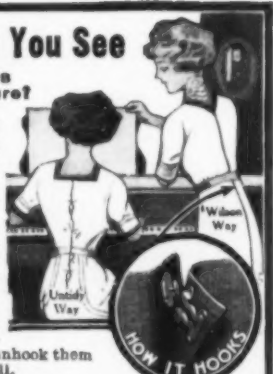
"Well," remarked Mrs. de Pompadour to her husband, on receipt of the telegram late that night, "Violet has worked wonders, indeed! I will go down the first thing tomorrow."

(Continued on page 116)

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## AMONG THE PLAYS AND PLAYER FOLK

By Janet Yorke

**C**AN'T you fancy the literary editor and the dramatic critic of these later days passing most of their time in exclaiming with the old woman of Mother Goose fame: "If this be I, and I do not think it be?" For with our dramatized novels and our novelized dramas comes a strange overlapping of functions, and the dramatic critic who finds himself writing of *Molly Make-Believe* and *Bella Donna* and *The Ne'er-Do-Well*, to say nothing of *Oliver Twist*, may well administer a surreptitious pinch to assure himself that he has not strayed into the book reviewer's pew by mistake.

I wonder if it's a good plan—this jumping fences into neighboring pastures. I suppose it must be, or managers would not cultivate the habit, for they keep a shrewd eye on the public's predilections. And I am conscious myself that having read *Bella Donna* one would feel deeply curious to see Madame Nazimova interpret the character of Hichens' lady-with-a-past. Can't you imagine what Nazimova will do with the part, and is there anybody else who could so exquisitely portray the snaky, sensuous, soulless but subtly alluring "Bella Donna"? This play is to follow the engagement of John Drew at the Empire Theater, New York, where at the time of going to press the perennially satisfying Mr. Drew is drawing large and enthusiastic audiences—and this in spite of the fact that in these days of suffrage planks and voting women his play, *The Perplexed Husband*, is a smart rap for suffragette knuckles.

Perhaps the women are becoming so reassured as to their prospects for securing the right to decide for themselves whether or not to exercise the vote, that they feel they can afford to laugh as good-naturedly at anti-suffragette wit as at wit of any other variety. Whatever the cause, the Sutor play which is Mr. Drew's vehicle has caught the public fancy—or, perhaps, it is, rather, that Mr. Drew proves himself once more to be securely entrenched in the affections of our theater-going public.

Speaking of books, every woman who has smiled a tender smile over Eleanor Hallowell Abbott's story, *Molly Make-Believe*, will eagerly hope for an opportunity to see Violet Dale in its dramatization. Alas for such hopes! The cruel manager asserts that "Molly" will be circulating around "up State"—neither in New York City nor the Western theatrical centers. All things come to her who waits, however, and perhaps "Molly" will

eventually travel farther afield than managerial plans now contemplate.

There is a certain charm for women—for men, too, I wonder?—in the ingenuous but innocently audacious country-mouse style of heroine—like Molly, for instance, or what I imagine we are to see in *Peg-o'-My-Heart*, Hartley Manners' new Irish comedy, with Laurette Taylor in the title rôle. Look at demure Laurette in the pictured counterpart we furnish you! Doesn't she presage just the thrills one expects from the situations into which the country mouse inevitably gets—at least in plays? And for those of us who remember Miss Taylor from last season, as the resourceful, saucy, impetuous, warm-hearted youngest of "Seven Sisters," the opening of her New York engagement the middle of November is already registered by a red cross on the calendar.

Quite as popular with the public as the country-mouse heroines is the hero who circumvents his financial rival at the last minute of the last hour, and triumphantly averts the bankruptcy which is threatening to engulf him. This, of course, is for two reasons—because we like to see the under dog triumph, and because it gives us a vicarious sense of power. Here's the secret of the popularity of *Ready Money*, now in its second season. When William Courtenay, as the hero, reduced to twenty-five cents on New Year's Eve, and self-accepted as a failure, has \$50,000 (in supposedly counterfeit money) thrust into his hands; and when in spite of his efforts at its surreptitious concealment, it is seen with bulging eyes by his hitherto pitying but somewhat unappreciative friends; and when, as a result, these friends fall over themselves in a mad rush to buy stock in his hitherto despised mine, which they now reason must be the goose which has laid this wonderful golden egg—well, when all this happens, we sit back in our orchestra chairs and chortle in our glee. We applaud, we exchange glances of exquisite humor, plus an honest joy in our hero's rising future, and we follow the vicissitudes of that \$50,000 bunch of money with exactly the thrill which has been planned for us in advance. No wonder the play goes—it has the "punch" the public likes.

Among the novelties of the season is *A Polish Wedding*, the new musical farce from the German of Kraatz Okonhonski and Gilbert, made ready for the American stage by G. V. Hobart and Jerome D. Kern, which has been occupying the



Billy Burke, Starring in "The Mind-the-Point Girl"

## STARS OF THIS SEASON



Winona Winter  
and  
Sidney Bracy  
singing  
"The  
Village Band"  
in Act II.,  
"A Polish  
Wedding."

Katherine Kaelred in "The Ne'er-Do-Well."



Laurette Taylor in "Peg-o'-My-Heart."



Margaret Illington appearing  
for the second season  
in "Kindling."



Bessie Barriscale starring in  
"The Bird of Paradise."



Elizabeth Nelson in "Ready Money."

stage of George M. Cohan's Grand Opera House, Chicago, with flattering success; while two of the plays on tour which you should see are *Bought and Paid For* and *Kindling*. The first is the story of a girl who marries a rich man for a little less than love, and who, on learning that love later, yet finds herself subject to certain degrading subjection as his wife, because she has been, in his own phrase, "bought and paid for." How she revolts, and by revolting eventually wins real love for each of them, is ably worked out in this effective drama of modern conditions.

And don't miss *Kindling*! If you saw it last year, no need to urge it on your notice now, but if you are still a stranger to its charm, get your ticket at the first presenting opportunity. For it's a Real Play, and Margaret Illington has created in "Maggie" a character which is unequalled for its poignant hold upon one's interest and one's sympathies.

There's just room left to say that Billie Burke is again in New York in the London success, *The Mind-the-Point Girl*. If you want to be most delectably entertained, see the diverting Miss Billie as the London music hall favorite of the warm and honest heart, who, maintaining her own integrity, has the courage to refuse coronets or their equivalent, but whose sacrifice is in the end rewarded quite according to the traditional story-book standards. One of the hits of the season!

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Graham  
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William  
Burruss  
in a Scene  
from  
"A Polish  
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## The Wonderful Adventures of Two Violets

(Continued from page 115)

She went down by an early train, and in that same train was the indignant Mrs. Tibbs, going to give Violet's godmother a bit of her mind. Mrs. Tibbs hurried to the farm, and bounced into the sitting-room. There sat Violet de Pompadour in tears, and the tall angry woman.

"Where's my child?" cried Mrs. Tibbs. "There she sits," replied the godmother sternly, "and the sooner you take her away the better."

"Where?" exclaimed Mrs. Tibbs wildly. "That's not my child!"

Dear me! what a fuss, flurry and confusion there was—too terrible to relate. In the meantime Mrs. de Pompadour arrived at her father's mansion. She was received open-armed, and forgiven on the doorstep. "My poor darling! How you must have suffered!" said her father and mother.

Mrs. de Pompadour sighed. "And where is my dear little girl, who has done so much good?" she asked.

Violet Tibbs was brought into the room. "That—that's not mine!" cried the other Violet's mother, and fainted away.

Miss Tibbs thought that farmers were the most remarkable of people. The whole countryside was turned upside down and inside out. Messengers were sent in every direction; the police were nearly driven mad. But everything was cleared up in about a couple of hours. The elderly gentleman and lady, with their daughter and Violet de Pompadour, Mrs. Tibbs and her Violet, and the tall woman, were having tea together in the study at the great mansion as happy as could be.

"At any rate," said the squire, "the accident was a very happy one—a very happy one indeed. And we owe you much, Violet." (He spoke to Violet Tibbs, to whom he had taken quite a fancy.) "What can I do for you in return?"

"Tell you what," she replied, nervously, "you have so many rooms here, could you have my papa and mama and my brothers and sisters to stay with you for a while? They would love it so."

"They shall come, every one of them," he answered, beaming. And come they did, and stayed a month, and spent a never-to-be-forgotten holiday. Wasn't that a lucky horseshoe that Violet Tibbs dug up in her back garden?

An Englishman and an Irishman went to the captain of a ship bound for America, and asked permission to work their passage over. The captain consented, but asked the Irishman for references, and let the Englishman go without them. This made the Irishman mad, and he planned to get even. One day, when they were washing off the deck, the Englishman leaned far over the rail, dropped the bucket, and was just about to haul it up when a huge wave struck and washed him overboard. The Irishman stopped scrubbing, peered over the rail, and seeing that the Englishman had disappeared, went to the captain and said: "Perhaps yez remimber whin I shipped aboard this vessel, ye asked me for references and let the Englishman come on without them?"

"Yes," said the captain, "I remember."

"Well, ye've been decaved," said the Irishman; "he's gone off wid yer pail."

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**Illiteracy in the United States**

CONSIDERED without qualifying circumstances, the latest official reports indicate that only three persons out of ten thousand in Germany are unable to read or write, while the proportion of illiteracy in Great Britain is 150 per 10,000 as against 770 per 10,000 in the United States. These figures are based on a comparison of illiteracy among some of the leading nations which has just been made and issued for free distribution by the United States Bureau of Education. The Bureau has used the preliminary figures of the 1910 census for this country, and the latest official reports available for the others.

Although America seems to make a bad third in the comparison, the Bureau of Education reports circumstances which tend to put a much better face upon the matter. Thus, the American figures include the entire population more than ten years of age, while the German figures cover only the army recruits, and the British statistics are based on data drawn wholly from official marriage registers. Hence the German and British statistics deal only with adults, and generally speaking, with physically and mentally normal adults, while the United States census includes without discrimination everyone above the ten-year-age limit.

Again, it is pointed out, the showing of the United States is brought down by reason of the fact that the country has a large population of foreign-born whites as well as of colored persons, among whom the percentage of illiteracy is 12.8 per cent. and 30.5 per cent., respectively. The illiteracy among the native whites of this country is only 3 per cent.

Density of population has an important bearing on the problems incident to bringing the children together for purposes of education, and therefore is an important consideration when discussing illiteracy statistics. In this connection the document issued by the Bureau of Education shows that the number of inhabitants per square mile in the German Empire is more than 310, in Great Britain practically 463, and in this country just a shade over 30. France, with a population of 189.5 persons to the square mile, has 11.4 per cent. of illiterates in its population over ten years of age. It should be noted, however, according to the report, that this includes a large number of persons who never had the benefit of compulsory education laws, which were enacted in 1882.

"O God," prayed Frankie solemnly, one night, "I want a steam-engine. I want it very badly. Will you please send me one quick?"

The second night arrived, but no locomotive appeared. "O God," wailed the boy, "I asked you last night to send me a steam-engine, and it hasn't come, and I do want it dreadfully. Will you please to remember it tomorrow?"

The third night came, and Frankie had watched for his engine all day in vain. Then he applied to the fullest extent his religious information, and prayed with fierce earnestness: "O God, you haven't sent that steam-engine yet. You promised to send whatsoever I asked, and this is the third time I've asked, and the third time's out. O God, if you don't send it tomorrow, I'll serve idols."

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## BETTER A STALLED OX WHERE LOVE IS

(Continued from page 22)

know when I've seen you in an artistic gown."

Hilda glanced down at her severely tailored shirt-waist, with its straight tie.

"You should get out of that atmosphere," her friend went on. "If only you'd marry the right sort of man, Hilda!" Her eyes were dropped to the tea she was pouring—she was the type of woman who accomplished all household tasks with the air of a priestess performing a rite—so she did not catch the expression on the other woman's face.

Jack was not in any way what Mabel would consider the right sort of man, Hilda was thinking. He was too prosperous, too prone to make life a joke, too well-groomed, too close-cropped as to mop of auburn hair. She looked at the grey scarab on her friend's finger, that had been her engagement ring, and wondered if Mabel could find it in her woman's soul to disapprove of the big, diamond-set emerald that was blushing unseen in its satin box in the depths of her own hand-bag.

It was only that noon Jack had brought it to her, coming quickly into the deserted office with, "I've something for you, sweetheart, that I've been waiting for, this good while. Did you think you were never going to have a ring? It takes time to track just the stone you want." Then his voice had hushed. "This is a ceremony, dear—close your eyes."

She had done it as one would indulge a child, and had felt the gold cool on her finger, and his warm kisses after it, before she had opened her eyes to exclaim "Jack!" and stand speechless.

His eager face had fallen. "You don't like emeralds? Would you rather have a diamond? It was just because I'm an Irish lad, my beauty." Her honest admiration had appeased him. But she had felt she could not wear the ring. It was simply a more tangible sign of the warm, padded restraint that was creeping around her. Now, with her eyes on Mabel's scarab, it seemed all at once inexplicably dear, something to be worn proudly.

"I shall not see you again, Hilda," announced Hugh, abruptly, pushing back his chair. "Good-bye, now." And he went out the house door into the foggy dark.

"He walks late into every night," explained Mabel, "because, then, he can be utterly alone and undisturbed. The poem is getting well under way. Hugh says English need be no longer reproached with the lack of a true epic."

Hilda drew a big chair before the handful of fire that lost itself in the black cavern of fireplace, and pushed her friend into it. "Isn't it lonely for you? What do you do with your evenings? Read? Play?"

Mabel shook her head. "No, I just sit here by the fire. I've lost my interest in reading, and I never touch the piano." She was a lonely figure in the big room, and suddenly Hilda thought of the Carrigans' crowded furniture, and the gay tumult of voices.

The fire died completely, an hour or so later, and the chill of the house drove them to bed. A stark black crucifix hung in one corner of Hilda's little gray cell—for esthetic purposes merely, she was sure, in this irreligious house—and the contrast

between it and the snug little gilded shrine in Eileen Carrigan's room, whither she had been taken to don her hat the night before, made her smile. The fog had settled with the night, and she flung her fashionable new coat across the narrow bed for warmth, and lay shivering under it, thinking of the change in Mabel. At college she had been a jolly girl, with color in her cheeks, and now she sat lonely by a gray hearth, while Hugh walked somewhere apart in the darkness. Well, was she herself less lonely? It was only the fortunate possession of a good salary that piled red coals on her fire. A damp gust from the window set her shivering. It seemed to her that her very spirit lay cold. Caught by a sudden misery of shivering, she braced herself against tears and a surging desire for a warm touch that she knew.

All the way across the blue bay, Saturday morning, she wondered if Jack would meet her. It was unreasonable to expect it, of course, for he had no idea of where she had gone. When the boat came in the ferry-slip she would not let herself look toward the people fringing the shore end of the gang-plank, for fear she should not see him, but walked off with her head down.

A hand caught her arm. "What do you mean, young lady, slipping off to Lord-knows-where, and no warning given? I've had the deuce of a time trailing you. Pin this to your muff, now, and behave."

"Real holly!" cried Hilda.

"And before I forget, mother told me not to come home to lunch without you, and Eileen that you must ride with her this afternoon. So unless you want my life insurance right now—"

"Of course, I'll come," said Hilda, "it's dear of them. And—you don't know how good it is to find you waiting here."

"Is it me or my new overcoat you're so glad to see?" quizzed the big fellow, his hand tighter than need be on her arm to steady her through the jostle.

"I didn't even know you had one on," the girl answered him, serious to his banter. "I'd have been as glad if it had been a—plaid ulster. Anyway, you don't need wrappings, Jack, you're always—warm."

DRESSED in the latest and most improved motor-cycling costume, with goggles all complete, the motor cyclist gayly toot-tooted his way toward the Zoo. Suddenly he slackened, dismounted and said to a small, grubby urchin:

"I say, my boy, am I right for the Zoo?"

The boy gasped at so strange a sight, and thought it must be some new animal for the gardens.

"You may be all right if they have a spare cage," he said, doubtfully, when he could find his tongue, "but you'd stood a better chanst if you'd only had a tail!"

It was his first morning in London "apartments." His landlady came up with the breakfast, and as he began the meal, she opened a slight conversation.

"It looks like rain," she said.

"It does," replied the American; "but it smells rather like coffee."



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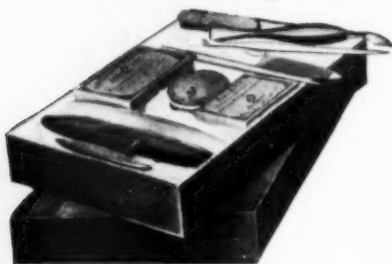
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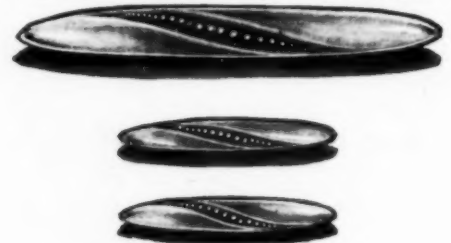


Premium 899

Premium 899—Unusual value. This beautiful scarf is 25 inches wide and 63 inches long. Finished very stylishly. Comes in two colors—white and blue. Price 90 cents. Sent prepaid, for only 2 yearly subscriptions at 50 cents each. Mention color desired. Big value.

## Fine Gold-Filled Waist Set

Given for only 2 McCall Subscriptions



Premium 820

Premium 820—Consists of one large pin (2 1/4 inches long) and two collar pins; all made in the attractive beaded design, handsomely finished in rose gold. Guaranteed for five years. Entire set of three pins sent prepaid for only 2 yearly subscriptions at 50 cents each.

## Magnetic Scissors with Jeweled Gold-Plated Handle

Given for only 2 McCall subscriptions



Premium 714. Actual size 6 inches.

Premium 714—This unique scissors is a beauty. Has gold-plated handle and two set stones. Acts as a magnet and will pick up any needle, etc. Sent prepaid for only 2 yearly subscriptions at 50c each.

## This Reliable Self-Filling Fountain Pen is Yours for only 5 McCall Subscriptions



OPEN

Premium 799—The advantages of this handsome fountain pen will appeal to all. Simply place the point in a bottle of ink, press the bulb and your pen is filled in an instant. The barrel is made of the best hand-turned rubber and the gold point is guaranteed full 14-karat gold and tipped with hard iridium. The feeding device is perfect. This exceptionally satisfactory \$2.50 fountain pen is given free for only 5 yearly subscriptions at 50 cents each. Don't miss this great fountain pen offer.

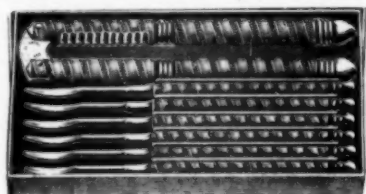
## Hundreds of Premiums You Want Are Offered in New Premium Catalogue—FREE

[Address all orders to The McCall Company, 236 West 37th Street, New York City]

# Don't Miss These Big Offers

## Rogers Nut-Cracker and Six Picks

Given for only 2 McCall subscriptions



Premium 248. Actual size  $3\frac{1}{2}$  x 5 inches

Premium 248—Like picture; a well-made set; guaranteed *extra* heavily plated with pure silver. Sent prepaid for only 2 yearly subscriptions at 50 cents each.

## Silver Toothpick or Match-Holder

Given for only 2 McCall subscriptions



Premium 320

Premium 320—Quadruple plate; gold lined; neat, attractive and useful. Sent prepaid for only 2 yearly subscriptions at 50c each.

## Gold-Plated Neck Chain and Locket

Given for only 2 McCall subscriptions

Premium 965—This extraordinary offer hardly seems possible. The chain is over 21 inches in length and the locket, attached to the chain, is finished in roman gold plate, set with brilliant imitation diamonds.

This lovely locket and chain looks like one a jeweler would charge several dollars for. Of course, this premium has not as much gold, but it is guaranteed to retain its color and finish for one year. We will send the locket and chain prepaid for only 2 yearly subscriptions at 50 cents each.



Premium 965

## Attractive $3\frac{1}{2}$ -Inch German Silver Mesh Bag

Given for only 3 McCall subscriptions



Premium 967

Premium 967—This Stylish Mesh Bag is made of German silver, has neat kid-lining and a stylish frame. Size,  $3\frac{1}{2}$  inches wide and 3 inches high with neat chain. This is the first time we have ever been able to offer a genuine Mesh Bag for such a small number of subscriptions. You would be lucky to buy this for \$1.25, but we send it prepaid for only 3 yearly subscriptions at 50 cents each.

## Latest Style Misses' Sweater

Given for only 9 McCall subscriptions

Premium 947—This Sweater is made of pure quality wool yarn, single-breasted, buttoned down the front with fine pearl buttons. Pretty zigzag stitch, well finished and well fitting. An extremely handy article during all seasons. Sizes 28 to 32 inches. You may have your choice of white, red, gray or tan. Remember, one of these lovely \$2.50 sweaters will be sent to you prepaid, for only 9 yearly subscriptions at 50 cents each, or for 5 subscriptions and 50 cents extra.

## Stylish Ladies' Sweater Coat

Given for only 11 McCall subscriptions

Premium 948—This sweater is the same style, color and quality as the Misses' Sweater. Size 34 to 44 inches. This fine \$3.00 sweater is given for only 11 yearly subscriptions at 50 cents each, or 5 subscriptions and \$1.00 extra.

## Beautiful Pearl Bead Necklace

Given for only 3 McCall subscriptions



Premium 803

Premium 803—Each pearl bead in this pretty necklace is well formed, richly tinted, strung on an unbreakable foxtail wire chain with gold-plated clasp. Price, \$1.50. Sent free, prepaid, for only 3 yearly subscriptions at 50 cents each. Will more than please any woman or girl.

## Boy's Regulation Size Football

Given for only 5 McCall subscriptions



Premium 241

Premium 241—Good football, regulation size, well made of strong leather with first-class rubber bladder. This football, complete, will be shipped prepaid on receipt of only 5 yearly subscriptions at 50 cents each.

## 6 Embroidered Handkerchiefs

Given for only 2 McCall subscriptions

Premium 956—These beautiful hand-embroidered effect ladies' handkerchiefs, are made of fine quality of Irish Shamrock Linene; the embroidery work is very dainty and attractive. Worth 12½ cents each. We will send you one-half dozen, assorted patterns, for only 2 yearly subscriptions at 50 cents each. This is exceptional value.

## Hug-Me-Kiddy Doll

Given for only 3 McCall subscriptions



Premium 998

Premium 998—This unique doll is making a bigger hit than the Teddy Bear. Grown-ups, as well as children, fall in love with it as soon as they see it. This Doll is 11½ inches tall. One firm alone, in New York City, has sold two hundred thousand. Get 3 yearly subscriptions at once and we will send you one of these popular dolls

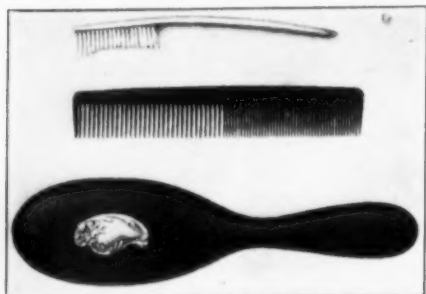
prepaid. If you desire, you may have a girl doll.

**Be Sure to Send Today for McCall's New Premium Catalogue—It's FREE**

(Address all orders to The McCall Company, 236 West 37th Street, New York City)

# All These Are Yours for Easy Work

**Hair Brush, Comb and Tooth Brush**  
Given for only 2 McCall subscriptions

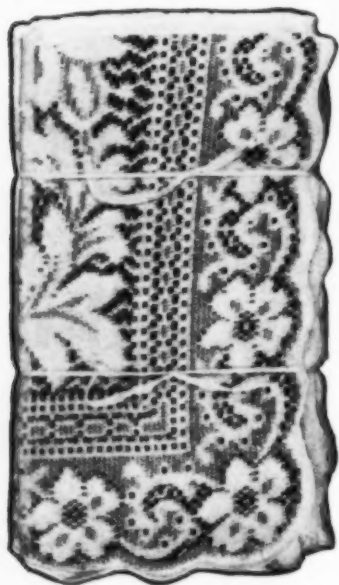


Premium 944

Premium 944—This is a most remarkable offer. Hair brush has handsome ebonoid handle and back with a gun-metal ornament. The comb is 7 inches long and the tooth brush is one that will give you good service. This splendid set of three necessary toilet articles sent free, for only 2 yearly subscriptions at 50 cents each. This premium is very popular.

**A Pair of Fine Lace Curtains in Brussels Lace Effect**

Given for only 6 McCall subscriptions



Premium 79

Premium 79—Each curtain is almost 3 yards long by 4 feet wide. These are clear, bright curtains with best qualities Brussels net center and neat flower-and-leaf border. Come in several different designs. We send them free, charges prepaid, for securing the small club of 6 yearly subscriptions at 50 cents each.

**This Very Popular 5-Stone Ring**  
Given for only 2 McCall subscriptions



Premium 175

Premium 175—This beautiful ring is 12-karat gold-filled, with 3 rubies, 3 opals, 3 turquoises or 3 emeralds—on either side of which is a neat French pearl. Sent prepaid for only 2 yearly subscriptions at 50 cents each, or 1 two-year subscription at \$1.00.

**Our Prettiest Ring—Solid Gold**  
Given for only 4 McCall subscriptions



Premium 914

Premium 914—Here is a new ring which we will guarantee without reserve to please the most fastidious woman. Has two brilliant rubies and three pearls, very handsomely mounted on 8-karat solid gold. This ring is not only unusually attractive, but has neatness and refinement in every detail. You will be delighted with this ring, which we will send to you, prepaid, for only 4 yearly subscriptions at 50 cents each. Mention size desired.

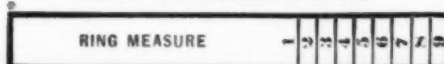
**Stylish New Diagonal Setting Ring**  
Given for only 2 McCall subscriptions



Premium 910

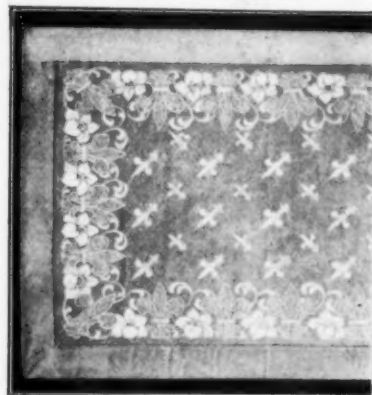
Premium 910—This ring is 12-karat gold-filled with a fine rose-gold finish. Has three brilliant stones—two imitation diamonds with a ruby in the center. The artistic chasing gives the ring the same effect that is found only in high-priced rings. This ring will please any woman of refinement. Sent free, prepaid, for only 2 yearly subscriptions at 50 cents each. Mention size.

## HOW TO ORDER A RING



To get correct ring size, measure from star at top of "Ring Measure" with a piece of stiff paper that fits the finger and goes over knuckle. The number that the paper reaches to is your size. Send number only. Don't send slip of paper. Be sure to give correct size. We cannot exchange rings for other sizes when wrong size is given by club-raiser unless 10 cents is sent us when the ring is returned. 9 is our largest size in the above rings.

**Fleur-de-Lis Design Bureau Scarf**  
Given for only 3 McCall subscriptions



Premium 677

Premium 677—In the illustration is shown only one end of this large, rich-looking linen scarf, simply to give you some idea of the beauty of the design. This exquisite scarf is 18x50 inches, has a hemstitched border, and is made of a very fine quality of imported satin-finished linen damask. Is sure to please any woman who is looking for big value. We send this extra fine bureau scarf prepaid for only 3 yearly subscriptions at 50 cents each. Worth double.

**Splendid Folding Umbrella**  
Given for only 6 McCall subscriptions



Premium 892

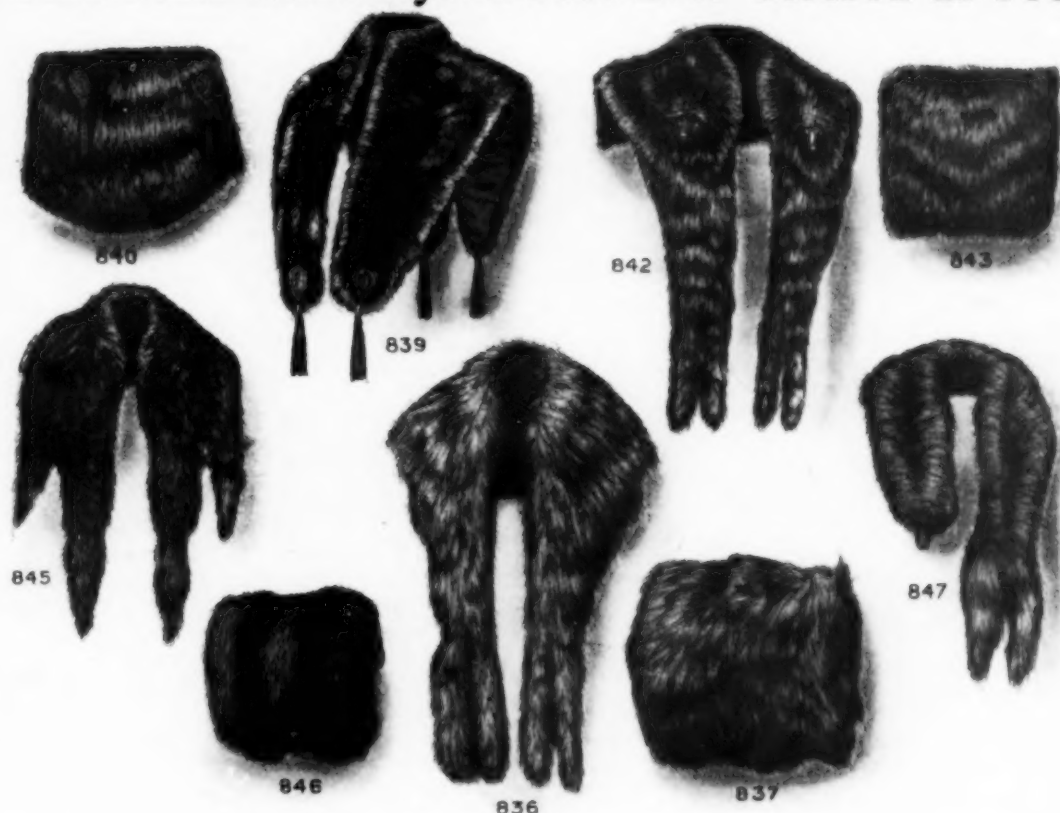
Premium 892—Here, indeed, is a wonderful offer. This umbrella can be so adjusted that it will fit in a suit case. Besides having this handy feature, here is a strong, weather-resisting and long-lasting \$1.50 umbrella. By buying a large quantity of these high-grade umbrellas direct from the manufacturers, we are able to send one, by express prepaid, for the small club of 6 yearly subscriptions for McCall's at 50c each, or for 3 yearly subscriptions and 50c extra. Don't miss this splendid offer.

**Many Other Wonderful Offers in Complete New Premium Catalogue—Send for FREE Copy**

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## The Finest and Most Stylish Furs Ever Offered as Premiums



### Ladies' Blue Manchurian Fox Shawl—(Value \$6.00)

Given for only 10 McCall subscriptions and \$1.00 extra

Premium 836—This heavy luxurious fur is trimmed with four silky, bushy tails; rounded effect in back. Given for only 17 yearly subscriptions at 50 cents each, or 10 subscriptions and \$1.00 extra.

### Ladies' Blue Manchurian Fox Muff—(Value \$6.00)

Given for only 10 McCall subscriptions and \$1.00 extra

Premium 837—This exceptionally large and handsome muff is made of very rich, long-haired fur. Given for only 17 yearly subscriptions at 50 cents each, or 10 subscriptions and \$1.00 extra.

### Ladies' Blue Manchurian Fox Set—(Value \$12.00)

**SPECIAL**—Premium 838—Consisting of shawl 836 and muff 837. Given for only 12 subscriptions and \$3.25 extra.

### Ladies' Black Cat-Lynx Cape—(Value \$9.00)

Given for only 10 McCall subscriptions and \$2.00 extra

Premium 839—This large and attractive fur is trimmed with four rich silk crochet ornaments and four tassels. Its deep, two-pointed back and military collar, trimmed with two crochet buttons, give it an exclusive appearance. Given for only 24 yearly subscriptions at 50 cents each, or 10 subscriptions and \$2.00 extra.

### Ladies' Black Cat-Lynx Muff—(Value \$6.00)

Given for only 10 McCall subscriptions and \$1.00 extra

Premium 840—This beautiful closed muff is trimmed with two fancy ornaments and satin hand-cord ribbon. Given for only 17 yearly subscriptions, or 10 subscriptions and \$1.00 extra.

### Magnificent Black Cat-Lynx Set—(Value \$15.00)

Premium 841—Consisting of cape 839 and muff 840. Given for only 12 yearly subscriptions and \$4.75 extra

### \$5.00 Black Cat-Lynx Sailor-Back Russian Shawl

Given for only 14 McCall subscriptions

Premium 842—Made of rich, black glossy fur, trimmed with four silky cat-lynx tails and two heads. Given for only 14 yearly subscriptions at 50 cents each, or 7 subscriptions and \$1.00 extra.

### \$3.50 Ladies' Black Cat-Lynx Empire Square Muff

Given for only 9 McCall subscriptions

Premium 843—This popular muff is trimmed with a hand cord; lined with guaranteed black satin. Given for only 9 yearly subscriptions at 50 cents each, or 5 subscriptions and 50 cents extra.

### Fine Black Cat-Lynx Set—(Value \$8.50)

Premium 844—Consisting of scarf 842 and muff 843. Given for 22 yearly subscriptions at 50c each, or 9 subscriptions and \$2 extra.

### \$10.00 Brown Isabelle Opossum Russian Shawl

Given for only 8 McCall subscriptions and \$2.55 extra

Premium 845—This very stylish shawl is made with long, glossy fur trimmed with four bushy, soft tails and large fox head in the back; lined with rich brown guaranteed satin. If preferred, you may have black or blue. Given for only 25 yearly subscriptions at 50 cents each, or 8 subscriptions and \$2.55 extra.

### Large Brown Isabelle Opossum Pillow Muff

Given for only 7 McCall subscriptions and \$2.00 extra

Premium 846—This magnificent piece of fur is durable and glossy, and made up according to the latest ideas. If preferred, you may have black or blue. Value \$8.50. Given for only 20 yearly subscriptions at 50 cents each, or 7 subscriptions and \$2.00 extra.

### \$9.00 Isabelle Opossum Animal Effect Shawl

Given for only 7 McCall subscriptions and \$2.25 extra

Premium 847—This fashionable new shawl will be very popular this winter. It is trimmed with a large fox head and two silky, bushy tails. You may have either brown, black or blue. Given for only 22 yearly subscriptions, or 7 subscriptions and \$2.25 extra.

**The Above Beautiful Furs Are Very Large, Very Rich and Glossy**

Receiver is to pay express charges on any of the above furs.

Each of these expensive furs is lined with fine guaranteed satin to match.



Since 1857

**BORDEN'S  
EAGLE BRAND  
CONDENSED MILK**

Has been the  
Leading Brand  
for Household  
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Send for Recipe Book—Send for Baby's Book

**BORDEN'S  
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"LEADERS OF QUALITY"

"Don't Cry  
**MENTHOLATUM**  
will fix it"

Always handy for  
**CUTS, BURNS and BRUISES**

**Priscilla Morning Cap**

Useful as well as attractive  
for doing morning house-work.  
In pink, blue and lavender.  
Boxed with card in dainty gift  
fashion. Postpaid fifty cents.  
One of the many tasteful little  
articles shown in our illustrated  
"Thoughtful Little Gifts"—  
mailed upon request.

**Pohlsen Gift Shop, Pawtucket, R. I.**

When answering ads mention McCALL'S

## THE PRIZE WINNERS

In the August Contest

It gives us great pleasure to announce this month the names of the prize winners in the August Contest.

For the best three of the hundreds of letters submitted in the Contest, we have awarded and paid the following prizes:

**First Prize: \$10, to Mrs. Theodore F. Hussa, Montclair, New Jersey.**

**Second Prize: \$5, to Miss Pearl Brooks, Fall River, Kansas.**

**Third Prize: \$3, to Miss Jule H. Tucker, Atlanta, Georgia.**

Each of these letters was constructive in character, and each contained some suggestion or criticism of value to us. So many good letters reached us that we would have liked to award a prize to all, but the nearest we can come to such a general recognition of your friendly interest in McCALL'S is to try to give you in future issues the particular features, departments, or articles your letters have asked for or suggested. That will be, perhaps, the most practical and appreciated reward we could offer. Watch our announcements from time to time, and see how generously we keep our promise.

### A WARNING

We wish to warn our readers against paying money to magazine "agents," who are not personally known to them, unless they show credentials and letters from THE McCALL COMPANY. By failing to remember this, a number of people are being defrauded by swindlers. These dishonest and unauthorized "agents" generally make their offer attractive by agreeing to give a year's subscription at a cut rate—25 cents or 35 cents—instead of the *invariable* 50 cents. Of course, they simply keep the money, and your subscription is never sent in to us. Be on your guard against them!

A TRAVELER came to an inn one stormy night and demanded lodging. At first it was refused, as the inn was crowded. After much entreaty the landlord said: "I have but one vacant room, just over that of a very nervous man, and I promised him I would put no one in it. But if you will retire very quietly, I will let you have it."

After a good supper and a pipe the traveler was shown his room, and, forgetting the nervous man below, pulled off one boot and threw it on the floor. With a start he then remembered his promise to the landlord, and noiselessly finishing his preparation for the night, crept into bed, and was soon sound asleep. About dawn came a loud knocking at his door, and an angry voice cried: "Throw down that other boot!"

Two little girls became involved in a quarrel the other day which culminated in physical violence. One of the mothers took her little daughter to task very severely. Wishing to emphasize the enormity of her offense, the mother said: "It's the devil who tells you to do such naughty things."

The little girl replied between sobs: "He may have told me to pull her hair, but I thought of kicking her shins all by myself."

**\$1.00**

**And You Get This  
Complete 3-Piece  
OUTFIT!**

A beautifully matched three-piece outfit just like the woman has on. Latest panel plaited all-wool black or navy Panama skirt; satin embroidery outline. High waist effect. Hand embroidered white linen waist, with pearl linked military soft collar. Black embroidered flounce petticoat. Send us only \$1.00 down and 50c a month until paid for. Total price, \$5.95. No. 6550.



### Credit to You

We invite you to open a credit account with us. We'll let you have any suit, dress, waist, skirt or coat in our free catalog and you pay while you wear them. Be well dressed all the time.

### EASY PAYMENTS

No matter what you select from our beautiful big catalog of Women's and Children's Apparel, we will make you our low, easy payment terms. A very small amount down, and then a little bit each month, and your clothes are always in the height of fashion.

### 1912 Style Books Free

All the leading Fall styles are pictured in this book No. 28. Every new idea in women's wearing apparel is shown. In this splendid style book you get the same variety as in the great metropolitan centers. Ask also for our big catalog of Men's Made-to-Measure Clothes, No. 56. Send a postal or letter for either today.

ELMER RICHARDS CO., Desk 2068, 35th St., Chicago

## Stoves 3c a Day \$3 Gift Besides

We sell on long-time credit the entire line of Empire Stoves and Ranges.

No interest, no security, no red tape or publicity—just an open charge account. You pay as convenient, a little each month. The average stove is purchased for 3 cents a day. And each stove is sent on **30 days' free trial.**

Our new Stove Book shows 456 stoves, in 120 of the latest styles. Stoves for wood, coal, gas or oil—89c up. Think what an exhibit.



### Our Celebration Gift

This Stove Book is free. If you write us for it before Nov. 1st we will send with it an order telling you how you can get a splendid \$3 silver set—a Wm. Rogers Mfg. Co. set. Then, if you order a stove costing \$20 or over you will get the silver free. But this offer ends on Nov. 1st, so write for the Stove Book now. A postal card will do. Address

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**Spiegel, Mau, Stern Co.**

### We Will This Switch FREE

No Deposit—Nothing Down. Just send me a liberal sample of your hair. I will carefully match it and send you this beautiful 22-in. switch—Fine Quality—All Human Hair wavy or straight on approval. You may decide within 10 days. If satisfactory, send me \$1.50—or sell it to your friends and get yours absolutely FREE. Some rare shades a little higher. Get my bargain catalog of hair goods. Enclose 5 cent postage. Hundreds waiting. Hairdressing Dept., 44

Send today. 2744 N. Hoyne Ave., Chicago



## CLASS PINS AND BADGES

Descriptive catalog with attractive prices mailed free upon request. Either style of pins here illustrated with any three letters and figures, one or two colors of enamel. STERLING SILVER, 25c each; \$2.80 dozen; SILVER PLATE, 10c each; \$1.00 dozen. BASTIAN BROS., Dept. 4 Bastian Bldg. ROCHESTER, N. Y.

## Dishes for Sunday Night Tea

**S**UNDAY night tea should be one of the coziest, most homelike functions of the week. The best way to accomplish that end is to make it as simple as possible. Families with one maid are usually bereft of her helping presence on Sunday night, and mother has a way of stepping into the breach with such a startling exhibition of housekeeping energy that she is apt to join the family party at table a little more warm and weary than is conducive to a proper expression of the social spirit.

All wrong! In these days of progress and of good things in cans and boxes, mother should be able to reach up to her emergency shelf and provide most of her menu at a minimum expenditure of time and strength.

However, if she *will* cook, here is a recipe for curried meat which provides a very appetizing dish. And if she can be persuaded to substitute something even simpler for Sunday night tea, this can be utilized for a midday luncheon some other day, when the maid is in charge, to everybody's satisfaction.

Cut in small pieces one pound of veal, mutton and chicken (or duck), mixed. Stew this with a pint of water and a half cupful of raisins until quite tender. Slice one large apple and one large onion and fry in fresh butter until brown. Stir this into the other ingredients and boil for a quarter of an hour. Add a dessertspoonful of curry powder, the juice of half a lemon and a pinch of salt, and let stand ten minutes where it will be kept hot. Serve always with rice, boiled so that each kernel is plump and separate, and with some nice spicy India relish, green tomato pickle or other appetizer.

A delicious and simple salad can be made from canned peaches, and almost entirely prepared the day before. Drain the peaches from the juice, dredge with cinnamon on both sides, and put on ice. Cut into tiny pieces a couple of figs or a few raisins, and add a few chopped nuts and a half-dozen Malaga grapes cut in lengthwise halves, and seeded. Prepare a boiled dressing. Just before serving, on Sunday night, add half a cup of the peach juice to the dressing and beat thoroughly. Place each half peach on a crisp lettuce leaf, fill its center with the chopped fruit and nuts (it takes a very little), and pour over it the peach-flavored dressing. It makes a delicious salad to use with cold meats.

If you belong to the pie brigade—and its proportions are enormous—you will be interested to know how one clever woman, whose family refused to eat day-old pie, provided this truly American dessert for the Sunday tea table without backing down from her good-natured refusal to bake on Sunday. She put the pie together on Saturday, but placed it in the refrigerator instead of the oven; first, however, wrapping it in waxed paper, over which was placed a napkin wrung out of cold water. When baked it was none the worse for its wait; indeed, the crust seemed to have an added flakiness after its sojourn in the refrigerator. That the flavor of real cherries may be given to apple pies by the addition of cherry leaves is not as widely known as it should be. The leaves may be dried while fresh and perfect, and kept for use throughout the winter. Too late now for this year, but keep this in mind for another season.



# Heinz Baked Beans

**The Name "Heinz" and the Word "Baked"**  
**On the Label Are Double Proof of**  
**Real Quality and Real Baking.**

**T**HE United States Government forbids the use of the word "Baked" on the label of beans that are not baked.

But the word "**Baked**" is never omitted from a tin of Heinz Beans.

It's oven-baking that develops the full, rich flavor of *Baked* Beans. It is oven-baking that drives out the excess moisture and *concentrates* the nutriment.

Heinz *Baked* Beans are baked like pies and biscuits, under direct heat.

That's why they offer such perfect flavor, so much more satisfaction, than beans that are simply boiled or steamed, as are most of the brands sold in tins.

Slices of choicest pork and rich tomato sauce give added snap and savor to Heinz Baked Beans. There are four kinds to meet every taste.

- Heinz Baked Beans with Pork and Tomato Sauce.
- Heinz Baked Pork and Beans without Tomato Sauce (Boston Style)
- Heinz Baked Beans in Tomato Sauce without Pork (Vegetarian).
- Heinz Baked Red Kidney Beans.

Other delicious Heinz Food Products are Heinz Preserves, Jellies, Tomato Ketchup, Tomato Soup, Peanut Butter, Spaghetti, Pure Vinegars, etc.

**H. J. Heinz Co.—57 Varieties**







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Articles on the great games by expert coaches. The use of tools. The training of the eye and hand. Splendid stories of heroic adventure.

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Articles on dress and deportment and recreations. Candy-making and fancy work. Profitable occupations. Vivid stories of school and college life.

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Stories and sketches out of the heart. Articles of special interest to women. Hints and suggestions that help in running the home. The weekly health article.

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Week in and week out The Companion stands for the best American ideals in literature and in living. It is the best investment for your Family—fifty-two issues a year—ONLY 4 CENTS A WEEK.

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The stories in The Companion are so different from the ordinary kind that it is refreshing to turn to them. They are brimful of human nature—the human nature you're used to at home, in the shop and office, on your travels. The serials will follow one another the year through—serials that grip you from the start and delight you to the end.

### *The Companion Window Transparency and Calendar*

*Every new subscriber to The Youth's Companion for 1913 will receive as a gift this exquisite novelty—a Transparency to be hung in the window. Through it the light shines, softly illuminating the design—a figure of Autumn laden with fruits; and all around, wreathed in purple clusters of grapes and green foliage, is the circle of the months. IT IS THE MOST ATTRACTIVE GIFT EVER GIVEN TO COMPANION SUBSCRIBERS.*

## HOW TO GET THE FREE ISSUES

EVERY NEW SUBSCRIBER who at once cuts out and sends this coupon (or mentions this publication) with \$2.00 for the 52 issues of The Youth's Companion for 1913 will receive

1. All the issues for the remaining weeks of 1912, including the beautiful Thanksgiving and Christmas Numbers—FREE.
2. The Companion Window Transparency and Calendar for 1913—the most exquisite novelty ever given to Companion readers—FREE
3. The fifty-two issues of The Youth's Companion for 1913—a whole year of the best reading for \$2.00—less than 4 cents a week.

THE YOUTH'S COMPANION, BOSTON, MASSACHUSETTS

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